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ABSTRACT

Elementary instructional materials are offered in this guide for teachers to help them learn and teach about Africa simultaneously. Interdisciplinary African materials and suggested activities are integrated into the total curriculum. Emphasis is upon relating the many African contributions which resulted in a fuller and better life for all. In the first section a calendar of significant events lists related activities and projects. Language arts, in the second section, includes readings, poetry, drama, and additional activities which emphasize affective objectives to help students understand what it means to be black. The third section, social studies, is arranged by the topics African history, cultural insights on Africa, African geography, Afro-American history, and United States historical figures. The next three sections deal with relating understandings about African and Afro-American culture and history to math, science, art, and physical education. Appendices include a bibliography of suggested books and a bibliography specifically for teachers. (SJM)

ED 069578

THE WHAT AND HOW OF TEACHING AFRO-AMERICAN CULTURE AND HISTORY IN THE ELEMENTARY SCHOOLS

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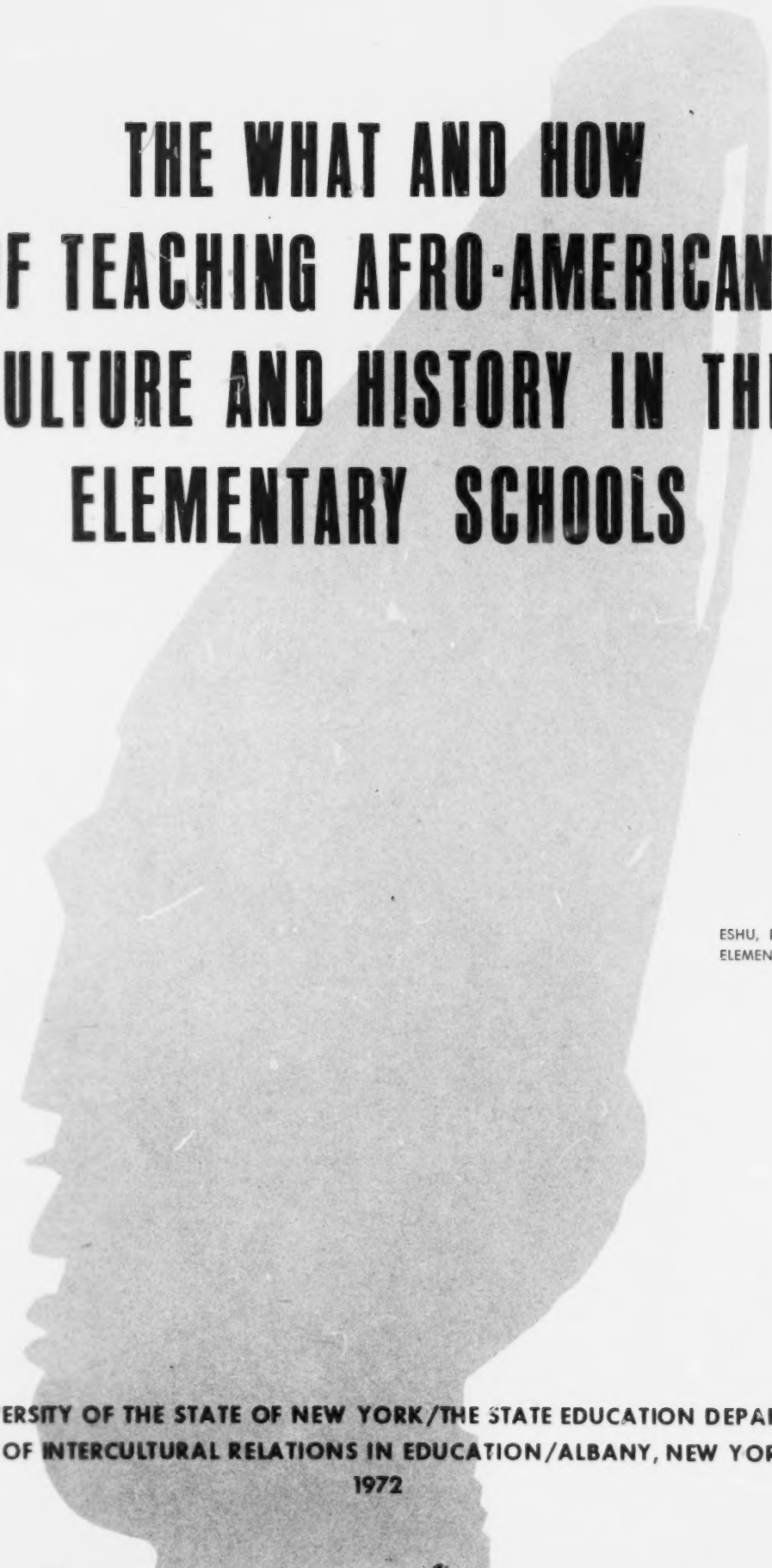

ESHU, DYNAMIC, UNPREDICTABLE ELEMENT IN YORUBA (NIGERIA).

THE UNIVERSITY OF THE STATE OF NEW YORK/THE STATE EDUCATION DEPARTMENT
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FOREWORD

As their name indicates, the ancestral roots of Afro-Americans are in Africa. African history is among man's oldest, and current African affairs are among man's newest major developments.

African descendants in the United States of America have contributed to the building, beautifying, and protection of the country from the beginning days of exploration. The concern of this publication is to present the facts in such a way that teachers can learn and teach simultaneously. All curriculum areas are included, for the elementary classroom teacher's task is to deal with all of them, throughout the school year.

This publication was prepared by Edwina Chavers Johnson in cooperation with the Division of Intercultural Relations at the invitation of Mrs. Nida E. Thomas, former Chief of the Bureau of Educational Integration. Howard Yates, associate, Bureau of Elementary Curriculum Development, and Stanley Calhoun, State University of New York at Albany reviewed the manuscript and Robert Femenell of the Division of Intercultural Relations worked with Mrs. Johnson in a final editing. The entire publication was developed under the direct supervision of the late Wilbur R. Nordos, Administrator, Division of Intercultural Relations.

Division of Intercultural Relations

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SUGGESTED CALENDAR WITH RELATED ACTIVITIES AND PROJECTS

MONTH AND DAY	NAME	YEAR OF BIRTH	YEAR OF DEATH	CONTRIBUTION	ACTIVITY
September 12	Jesse Owens	1913	——	Olympic star	Planning for year's physical activity program. Learning about the Olympics.
13	Alain Leroy Locke	1886	1954	Author, philosopher	Opening the class library which includes books by Afro-American writers, assigning works for pupil reading, such as reading a story about John Henry, a poem by Gwendolyn Brooks, or sharing picture books about Africa.
October (?)	Nat Turner	1800	1831	Leader of slave uprising	Discussion or unit on civil rights, insurrections, and their meaning.
10	R. Nathaniel Dett	1882	1943	Pianist, composer	Unit on Afro-Amercian music: introducing the spiritual, blues, jazz, and "rock." Show filmstrip about African music and culture.
25	U.N. Day				Emphasis during U.N. week can embrace the diversity of peoples of the world represented — accent can be placed on the large number of African member-nations. Pupils may write to the various African missions for pictures and booklets — then make scrapbooks of materials obtained. Children can dress as U.N. members, have a U.N. party. Hi, Neighbor books are excellent for guidelines.
November 9	Benjamin Banneker	1731	1806	Astronomer, inventor, mathematician	Unit on Afro-American inventors who follow Banneker; relate to unit on the solar system, or relate to the designing of Washington, D.C.
16	W. C. Handy	1873	1958	Father of "The Blues"	Unit on Afro-American music: discussion of the spiritual, blues, jazz, "rock" as reflecting the history of the Afro-American experience.
December 16	Dr. David Ruggles	——	1849	Author, physician, underground railroad leader	Civil rights martyrs, civil rights activities, discussion of the underground railroad in New York.
19	Carter G. Woodson	1875	1950	Historian	In planning for the Christmas holiday recess, pupils may be assigned or may volunteer to read a book on Afro-American history during recess.
January 5	George Washington Carver	1864	1943	One of the world's greatest chemurgists, developer of peanut butter	Celebration of Carver Day, as publicly proclaimed yearly by the Governor of New York State. Have a party; make foods out of peanuts; taste peanut butter; sing songs about Carver.
7	Ethiopian Christmas				Unit on the Ethiopian Christmas — variance in celebration as well as difference in calendar, clock, and number of months per year.

MONTH AND DAY	NAME	YEAR OF BIRTH	YEAR OF DEATH	CONTRIBUTION	ACTIVITY
15	Martin L. King, Jr.	1929	1968	Nobel prize winner, civil rights martyr	Discussion of his life, his organization (S.C.L.C.) as well as other civil rights organizations: C.O.R.E., N.A.A.C.P., S.N.C.C., Urban League. Read a story about his life.
18	Dr. Daniel Hale Williams	1858	1931	Surgeon, performed first surgery on human heart	Discussion of " open heart " surgery, which has become famous since heart transplantation is being tried today.
February 1	Langston Hughes	1902	1967	Historian, poet	Choral speaking poetry from works of Langston Hughes. Reading projects: books written by Langston Hughes.
14	Frederick Douglass	1817	1895	Abolitionist, writer, orator	Negro History Week includes Douglass' birth date. Discuss his having taught himself to read and having paid children to teach him.
March 5	Crispus Attucks	(?)	1770	First to die in cause of American Revolution	Unit on the American Revolution, and role of Afro-American in it. This might lead into discussion and study of the numbers of Afro-Americans in the American Revolution and all American wars fought thereafter. Learn a song about Attucks. Have a parade. In many communities of the country the 5th of March is celebrated as " Crispus Attucks Day."
10	Harriet Tubman	1820	1913	Underground railroad leader	Unit on the underground railroad — Relate to and discuss the " overground " railroad of the 20th century. (Afro-American migration from the rural south to the urban north)
20	Jan Matzelinger	1852	1887	Inventor of shoe lasting machine	Unit on some Afro-American inventions which make our daily life more comfortable: inexpensive shoes (Matzelinger), safety traffic (traffic light, G. Morgan), refined sugar, evaporated milk (Rilleaux)
April 5	Booker T. Washington	1856	1915	Educator	Discussion of industrial education, of which Washington was the pioneer. List skills students learn and need through industrial education.
15	Africa Day				Make flags of African countries. Have a party and serve an African meal, using African napkins and designs to decorate the table. Use bright colors and geometric African designs.
23	Granville T. Woods	1856	1910	Inventor	Unit on transportation, especially the railway telegraph.
May 2	Elijah McCoy	1844	1928	Inventor	Relate to unit on transportation, especially " lubricating cup " developed by McCoy.
18	P. W. Chavers	1876	1933	Author, banker	Lesson on the security pupils have when depositing money in banks today. (If there is a school banking activity, the lesson can be given on " School Bank Day.")
18	Malcolm X	1925	1966	Civil rights martyr	Unit on civil rights activities, martyrs, their lives. Malcolm X Day is celebrated in many communities.

MONTH AND DAY	NAME	YEAR OF BIRTH	YEAR OF DEATH	CONTRIBUTION	ACTIVITY
June 3	Dr. Charles R. Drew	1904	1950	Developer of blood plasma	Relate to Red Cross campaign in the school. Discuss the importance of blood plasma, how it saves lives. Explain that Dr. Drew developed the Blood Bank.
17	James W. Johnson	1871	1938	Poet, composer, author	Teach the song "Lift Every Voice and Sing." Excellent for assembly presentation. Interpret the words, in terms of pupil understanding.
27	Paul L. Dunbar	1872	1908	Poet	Teach some of his poetry through choral speaking or individual assignment. Class may interpret the lines of his poetry.

ADDITIONAL SUGGESTED CALENDAR OF ACTIVITIES

September	Recognize Ghana's harvest: Odjira; locate Ghana on the globe. Learn a Ghanian game.
	Ethiopian New Year: Falls during second week of our calendar. Read a story about Ethiopia.
November	Learn song about Benjamin Banneker, his clock, his almanac. Draw pictures of a clock.
December	Recognize Carter G. Woodson's birth date. He is called The Father of Negro History.
February	Play games from Africa, sing songs from Africa, learn about musical instruments from Africa. Identify instruments in class rhythm band which are of African origin.
	Commemorate the death of Malcolm X, recognize his intentions to bring equality to the world.
March	Read some of Aesop's Fables. Discuss well known animal moral stories.
May	When teaching transportation, introduce the important names of Elijah McCoy, Granville T. Woods, Garrett Morgan, as inventors of note.

LANGUAGE ARTS

READINGS

The reading section contains two stories suitable for reading to early elementary children from Margaret T. Burrough's Whip Me, Whop Me Pudding. The work contains other stories adaptable to various levels of elementary education.

It is further suggested that the teacher use Aesop's Fables. It's usually of interest to children and adults alike to discover that this age-old famous writer was black.

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Riley's Riddle

by

Margaret T. Burroughs

One day Riley decided to earn his own living so he laid off a piece of ground and planted himself a potato patch. Fred Fox saw all of this going on and he figured that Riley had suddenly calmed down because he was afraid. Fred decided that this would be a good time to pay Riley back for all the tricks that had been played on him. He decided to harass Riley about the potato patch.

One time he left the draw bars down. Another night Fred flung off the top bars. The next night he tore down a panel of the fence. Fred kept on this way until Riley didn't know what to do. When Fred saw that Riley did nothing, he was convinced that Riley was afraid. He decided that it was just about time to gobble Riley up so one day he called on Riley and invited him to go for a walk.

" Whereto? " asked Riley.

" Oh, right out yonder." said Fred.

" Where is right out yonder? " asked Riley.

" Out yonder in the orchard," said Fred, " Where there are some mighty fine peaches. I want you to climb the tree and fling them down."

" Oh well," said Riley, " I don't care if I do." So the two of them set out. After a while they came to the peach orchard. Riley picked out a good tree and climbed it while Fred sat at the foot. He figured that since Riley would have to come down the tree backwards that this would be a good time to nab him. But Riley saw what Fred was up to before he went up the tree. Riley began pulling the peaches.

" Fling them down here, Riley," said Fred, " Fling them where I can catch them."

" If I fling them down where you are Fred," hollered Riley, " And you should chance to miss them, they will be squashed, so I'll just pitch them out yonder in the grass where they won't get busted." So Riley flung the peaches out in the grass and when Fred Fox went after them Riley shinnied down and out of the tree. When he was a little way off Riley called to Fred that he had a riddle for him to read.

" What is it Riley? " asked Fred.

" This," said Riley, " Big bird rob and little bird sing. The big bee zoom and the little bee sting. The little man leads and the big horse follows. Can you tell what's good for a head in the hollow? "

Fred Fox thought and thought. He scratched his head and thought some more. The more he studied, the more he got mixed up with the riddle and after a while he said, " Riley, I give up. Tell me the answer to the riddle."

" So you can't read a simple riddle like that," said Riley, " Come along with me and I'll show you how to read that riddle. Before you read it, you'll have to eat some honey and I know just the place where we can find some fine honey."

" Where is that? " asked Fred.

" Up at Bobby Bear's beehive."

" I don't have much of a sweet tooth Riley," said Fred, " But I would like to get to the bottom of this riddle so I guess I'll go along." They started out and it wasn't long before they came to Bobby Bear's beehives. Riley rapped one of them with his cane. He tapped one after the other until he came to one that sounded as if it was full of honey.

" This one is full Fred," said Riley. He went behind the hive. " I'll tip it up and you put your head inside and get the drippings."

Riley tilted the hive up and Fred jammed his head underneath it. Then Riley turned it loose and the hive came right down on Fred's neck and there he was! Fred kicked and squealed, danced

and pranced, buzzed and prayed but all to no avail for there he was! Riley got off some distance and then he called back, "Don't you get the riddle yet Fred? Honey is good for a head in the hollow! " Riley then went off and told Bobby Bear that Fred Fox was trying to rob his beehives. When Bobby heard that he got a handful of hickory switches and let Fred have it and then he turned him loose. Fred never forgot Riley's riddle after that.

(From WHIP ME, WHOP ME PUDDING by Margaret T. Burroughs. (c) 1966, Museum of African-American History.)

****

Old Man Spewtersplutter

by

Margaret T. Burroughs

One season Riley Rabbit made a good crop of peanuts. He planned to take them to town to sell them.

" When you get the money," said Mrs. Rabbit; Get a coffee pot for the family and some cups and plates for the children to eat and drink out of."

" That's just what I'm going to do," said Riley, " as soon as I get to town." But before Riley could get out of the gate good, his wife had rushed across to Mrs. Mink's house and told them the news that Riley was going to town to get some things for the children.

When Michael Mink came home, Mrs. Mink complained, " Look here Michael. I hear that Riley Rabbit is going to town to buy some things for his children, I don't see why you can't buy something for yours sometime." Then the quarrel began. Mrs. Mink carried the word to Mrs. Fox and Fred Fox got a raking over the coals. Then Mrs. Fox told Mrs. Bear and she caught Bobby Bear when he got home. Soon everyone knew that Riley was going to town on Saturday to shop for his family. All of the other children began to worry their mothers to worry their fathers to go to town and get them something too.

Such a commotion was caused that Fred Fox, Willie Wolf, Michael Mink, Bobby Bear and the other animals decided to nab Riley when he came back from town for causing such disturbances in their households.

The day came and Riley went to town bright and early. He sold the peanuts and bought many things including the cups, plates and the coffee pot. Tired and loaded down, he started back home. As he walked he noticed some marks in the dust on the road. There was the print of Fred Fox's bushy tail, of Willie Wolf's long tail and Bobby Bear's short tail.

" Ah ha! thought Riley, " I bet they're hiding down in the hollow and planning to jump me. That's not going to happen! He quickly hid his packages in the bushes and ran down to the gully. Sure enough there they were. They didn't see him so Riley ran back to his packages. He put the coffee pot on his head and ran a twig through the handles of the tin cups and slung them across his shoulder. He put some of the plates in one hand and some in the other. He crept to the top of the hill and started down it with a terrible racket!

The noise startled Bobby Bear so much that he almost ran over Fred Fox, Willie Wolf and Michael Mink. " Give me room! Give me room! Give me room! " shouted Riley as he clattered by, " I'm old man Spewtersplutter! " Fred, Willie, Bobby and Michael were so frightened that they split the air in getting away from there.

(From WHIP ME, WHOP ME PUDDING by Margaret T. Burroughs. (c) 1966, Museum of African-American History.)

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POETRY

The poetry in this section is arranged in sequence from material that can be read to early elementary grade children for sheer enjoyment to verse that lays bare the artist's soul as he or she attempts to give verbal form to what it means to be black.

The poetry presents various expressions and sentiments. Due to the maturity of children in the middle grades, poetry dealing with civil rights can be introduced. The teacher may pose questions about what the author is stating, what the pupil learns about the author's ideas of the subject matter, how the pupil feels about the subject matter of the poetry. Pupils may be encouraged to write their own poetry, to learn the poems for assembly presentation, for choral speaking at special times. The poems offer new vocabulary words, imagery, and various styles of writing as well as messages and challenges to pupils of the middle grades whose worlds are expanding in this already changing social climate. The poems also offer the teacher an opportunity to open discussions about such subjects as personal feelings, ambitions, developing values in life.

There is often a theme of " the dream of freedom " to be found: repeatedly there is the return to Africa in imagery. Recurring is the demand for equal treatment. Excellent opportunities can be made for class discussion of current events and racial relations through discussion of what the poet was saying to the reader.

****

The Voyage of Jimmy Poo

by

James A. Emanuel

A soapship went a-rocking
Upon a bathtub sea.
The sailor crouched a-smiling
Upon a dimpled knee.

Young Neptune dashed the waters
Against enamel shore,
And kept the air a-tumbling
With bubble-clouds galore.

But soon the voyage ended.
The ship was swept away
By a hand that seemed to whisper
" There'll be no more games today."

The ship lay dry and stranded
On a shiny metal tray,
And a voice was giving orders
That a sailor must obey.

Oh captain, little captain,
Make room for just one more
The next time you go sailing
Beyond enamel shore.

(Reprinted with the permission of the author James A. Emanuel. It was first published in *The New York Times,* March 20, 1961.)

****

Dawn

by

Paul Laurence Dunbar

An angel, robed in spotless white,
Bent down and kissed the sleeping Night.
Night woke to blush; the sprite was gone.
Men saw the blush and called it Dawn.

(From THE COMPLETE POEMS OF PAUL LAURENCE DUNBAR by Paul Laurence Dunbar. New York, N.Y. Dodd, Mead & Company, Inc. (c) 1913.)

****

Val

by

Gwendolyn Brooks

When grown-ups at parties are laughing,
I do not like the sound.
It doesn't have any frosting
It doesn't go up from the ground.

So when my Daddy chased me
Away from the bend in the stair
With a " Get about your business!"
I didn't really care.

I'd rather be in the basement.
I'd rather be outside.
I'd rather get my bicycle
And ride.

(From BRONZEVILLE BOYS AND GIRLS by Gwendolyn Brooks. Copyright 1956 by Gwendolyn Brooks Blakely. Reprinted by permission of Harper & Row, Publishers.)

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Tommy

by

Gwendolyn Brooks

I put a seed into the ground
And said, " I'll watch it grow."
I watered it and cared for it
As well as I could know.

One day I walked in my back yard,
And oh, what did I see!
My seed had popped itself right out
Without consulting me.

(From BRONZEVILLE BOYS AND GIRLS by Gwendolyn Brooks. Copyright 1956 by Gwendolyn Brooks Blakely. Reprinted by permission of Harper & Row, Publishers.)

Life

by

Paul Laurence Dunbar

A crust of bread and a corner to sleep in,
A minute to smile and an hour to weep in,
A pint of joy to a peck of trouble,
And never a laugh but the moans come double:
And that is life!

A crust and a corner that love makes precious,
With the smile to warm and the tears to refresh us:
And joy seems sweeter when cares come after,
And a moan is the finest of foils for laughter:
And that is life!

(From THE COMPLETE POEMS OF PAUL LAURENCE DUNBAR by Paul Laurence Dunbar. New York, N.Y. Dodd, Mead & Company, Inc. (c) 1913.)

****

Get Up, Blues

by

James A. Emanuel

Blues
Never climb a hill
Or sit on a roof
In starlight.

Blues
Just bend low
And moan in the street
And shake a borrowed cup.

(Reprinted with the permission of the author James A. Emanuel. It was first published in *Phylon*, XXII, No. 1 (Spring 1961).)

****

Harriet Tubman
Freedom Fighter
About 1823–1913
Maryland

by

Eloise Crosby Culver

"Miss Moses" people called her,
For she was very brave.
She opened doors of freedom
To help the hopeful slave.

She led her folk from bondage
On many, many trips;
A gun beneath her cloak but
A prayer on her lips!

Sometimes they grew so frightened
Their bodies quaked with fears.
She nudged them with her gun and
Then wiped away their tears!

She slipped behind the Rebel lines;
A Union spy was she,
She burned their crops and freed their slaves,
Then left to set more free!

(From GREAT AMERICAN NEGROES IN VERSE by Eloise Crosby Culver. The Associated Publishers, Inc. (c) 1966.)

****

James Meredith*
Courageous Student
1933–
Mississippi

by

Eloise Crosby Culver

A lonely figure strode on,
Alone, yet midst a crowd;
Though hearing jeers of hundreds,
His head was still unbowed!

Alone is not the right word —
For millions walked with him,
Some fearful, others joyous;
Some eyes with tears grew dim.

Like James, take heart, my children.
Most hurdles you can mount;
For soon, good men who falter
Will stand up for the count!

Like James, work hard, my children!
The weak can always hate,
Your education's one thing
No foe can dissipate!

* Graduated August 1963, from University of Mississippi.

(From GREAT AMERICAN NEGROES IN VERSE by Eloise Crosby Culver. The Associated Publishers, Inc. (c) 1966.)

****

The White House

by

Claude McKay

Your door is shut against my tightened face,
And I am sharp as steel with discontent;
But I possess the courage and the grace
To bear my anger proudly and unbent.
The pavement slabs burn loose beneath my feet,
A chafing savage, down the decent street;
And passion rends my vitals as I pass,
Where boldly shines your shuttered door of glass.
Oh, I must search for wisdom every hour,
Deep in my wrathful bosom sore and raw,
And find in it the superhuman power
To hold me to the letter of your law!

(From SELECTED POEMS OF CLAUDE MCKAY by Claude McKay. New York, N.Y. Twayne Publishers, Inc. (c) 1953.)

****

If We Must Die

by

Claude McKay

If we must die — let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die — oh, let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
Oh Kinsmen! We must meet the common foe;
Though far outnumbered, let us show us brave
And for their thousand blows deal one deathblow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

(From SELECTED POEMS OF CLAUDE MCKAY by Claude McKay. New York, N.Y. Twayne Publishers, Inc. (c) 1953.)

****

Glow Child

by

Constance E. Berkley

Black child . . . so small
  Tiny segment of wondrous color
Who would ever think
  That you
Who are so unsung in song
  Could all at once shimmer
    Like a heavy sun
Turning night-time to day
  In one small face
When laughter peels from your throat
  Pulling back the full lips
Sending sunrays through the field of your face
  And the white gleam of your teeth
Highlights the dark contours of your cheeks. . . .

("Glow Child" by Constance E. Berkley. Vol. 7, No. 2, Spring 1967. Reprinted with permission of Freedomways.)

****

I'm Laughin' To Keep From Cryin'

by

Jim Williams

I'm laughin' to keep from cryin'
Just laughin' to keep from dyin'
  But do you know why?
  Do you want to know why?
I'm laughin', cryin', dyin'!

Cleanin' other people's floors
Cookin' other people's meals
Mindin' other people's stores
Openin' other people's doors.

  That's why
I'm laughin' to keep from cryin'
Just laughin' to keep from dyin'
  But do you know why?
  Do you really know why?
I'm laughin', cryin', dyin'.

Plowin' other people's fields
Liftin' other people's loads
Fightin' other people's wars
Holdin' other people's woes.

One day
Together, be sure, we'll stan' tall
Without fear, I know we won't stall
We're takin' what's owed.
Do you understan' why?
Then be no more
Laughin', cryin', dyin'.

(From FREEDOMWAYS. Vol. 4, No. 2, Spring 1964.)

****

For My People

by

Margaret Walker

For my people everywhere singing their slave songs repeatedly: their dirges and their ditties and their blues and jubilees, praying their prayers nightly to an unknown god, bending their knees humbly to an unseen power;

For my people lending their strength to the years: to the gone years and the now years and the maybe years, washing ironing cooking scrubbing sewing mending hoeing plowing digging planting pruning patching dragging along never gaining never reaping never knowing and never understanding;

For my playmates in the clay and dust and sand of Alabama backyards playing baptizing and preaching, and doctor and jail and soldier and school and mama and cooking and playhouse and concert and store and Miss Choomby and hair and company;

For the cramped bewildered years we went to school to learn to know the reasons why and the answers to and the people who and the places where and the days when, in memory of the bitter hours when we discovered we were black and poor and small and different and nobody wondered and nobody understood;

For the boys and girls who grew in spite of these things to be Man and Woman, to laugh and dance and sing and play and drink their wine and religion and success, to marry their playmates and bear children and then die of consumption and anemia and lynching;

For my people thronging 47th Street in Chicago and Lenox Avenue in New York and Rampart Street in New Orleans, lost disinherited dispossessed and HAPPY people filling the cabarets and taverns and other people's pockets needing bread and shoes and milk and land and money and Something — Something all our own;

For my people walking blindly, spreading joy, losing time being lazy, sleeping when hungry, shouting when burdened, drinking when hopeless, tied and shackled and tangled among ourselves by the unseen creatures who tower over us omnisciently and laugh;

For my people blundering and groping and floundering in the dark of churches and schools and clubs and societies, associations and councils and committees and conventions, distressed and disturbed and deceived and devoured by money-hungry glory-craving leeches, preyed on by facile force of state and fad and novelty by false prophet and holy believer;

For my people standing staring trying to fashion a better way from confusion from hypocrisy and misunderstanding, trying to fashion a world that will hold all the people all the faces all the adams and eves and their countless generations;

Let a new earth rise. Let another world be born. Let a bloody peace be written in the sky. Let a second generation full of courage issue forth, let a people loving freedom come to growth, let a beauty full of healing and a strength of final clenching be the pulsing in our spirits and our blood. Let the martial songs be written, let the dirges disappear. Let a race of men now rise and take control!

(From FOR MY PEOPLE by Margaret Walker. Copyright, 1942 by Yale University Press.)

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Yet Do I Marvel

by

Countee Cullen

I doubt not God is good, well-meaning, kind,
And did He stoop to quibble could tell why
The little buried mole continues blind,
Why flesh that mirrors Him must someday die,
Make plain the reason tortured Tantalus
Is baited by the fickle fruit, declare

If merely brute caprice dooms Sisyphus
To struggle up a never-ending stair.
Inscrutable His ways are, and immune
To catechism by a mind too strewn
With petty cares to slightly understand
What awful brain compels His awful hand.
Yet do I marvel at this curious thing:
To make a poet black, and bid him sing!

(From ON THESE I STAND by Countee Cullen. Copyright, 1925 by Harper Brothers; renewed 1953 by Ida M. Cullen.)

****

Here Is The Sea

by

Arna Bontemps

Here indeed is the rising surf,
the sea you told me of:
a singing wind,
a sailing moon,
and the long, cool wash of wave.

And here the breath of the storm-cloud darkness
and the far, mysterious call
of lonely gulls.

But all the simple sailor men
who knew you in that day,
tell me, Captain,
where indeed are they?

(Reprinted by permission of Harold Ober Associates, Inc. Published in PERSONALS 1963 by Arna Bontemps.)

****

Dark Girl

by

Arna Bontemps

Easy on your drums,
easy wind and rain,
and softer on your horns —
she will not dance again.

Come easy little leaves
without a ghost of sound
from the China trees
to the fallow ground.

Easy, easy drums
and sweet leaves overhead,
easy wind and rain —
your dancing girl is dead.

(Reprinted by permission of Harold Ober Associates, Inc. Published in PERSONALS 1963 by Arna Bontemps.)

****

A Black Man Talks of Reaping

by

Arna Bontemps

I have sown beside all waters in my day.
I planted deep, within my heart the fear
That wind or fowl would take the grain away.
I planted safe against this stark, lean year.

I scattered seed enough to plant the land
In rows from Canada to Mexico,
But for my reaping only what the hand
Can hold at once is all that I can show.

Yet what I sowed and what the orchard yields
My brother's sons are gathering stalk and root,
Small wonder then my children glean in fields
They have not sown, and feed on bitter fruit.

(Reprinted by permission of Harold Ober Associates, Inc. Published in PERSONALS 1963 by Arna Bontemps.)

****

Heritage

by

Countee Cullen

What is Africa to me:
Copper sun or scarlet sea,
Jungle star or jungle track,
Strong bronzed men, or regal black
Women from whose loins I sprang
When the birds of Eden sang?
One three centuries removed
From the scenes his fathers loved,
Spicy grove, cinnamon tree,
What is Africa to me?

All day long and all night through,
On thing only must I do:
Quench my pride and cool my blood,
Lest I perish in the flood,
Lest a hidden ember set
Timber that I thought was wet
Burning like the dryest flax,
Melting like the merest wax,
Lest the grave restore its dead.
Not yet has my heart or head
In the least way realized
They and I are civilized.

(From ON THESE I STAND by Countee Cullen. Copyright, 1925 by Harper Brothers; renewed 1953 by Ida M. Cullen.)

****

We Wear the Mask

by

Paul Laurence Dunbar

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes.—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be overwise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

We smile, but, O great Christ, our cries
To Thee from tortured souls arise.
We sing, but oh, the clay is vile
Beneath our feet, and long the mile;

But let the world dream otherwise,
We wear the mask.

(From THE COMPLETE POEMS OF PAUL LAURENCE DUNBAR by Paul Laurence Dunbar. New York, N.Y. Dodd, Mead & Company, Inc. (c) 1913.)

****

Four Epitaphs

by

Countee Cullen

1. *For My Grandmother*
This lovely flower fell to seed
Work gently sun and rain;
She held it as her dying creed
That she would grow again.

2. *For John Keats, Apostle Of Beauty*
Not writ in water nor in mist,
Sweet lyric throat, thy name.
Thy singing lips that cold death kissed
Have seared his own with flame.

3. *For Paul Laurence Dunbar*
Born of the sorrowful of heart
Mirth was a crown upon his head;
Pride kept his twisted lips apart
In jest, to hide a heart that bled.

4. *For A Lady I Know*
She even thinks that up in heaven
Her class lies late and snores,
While poor black cherubs rise at seven
To do celestial chores.

(From ON THESE I STAND by Countee Cullen. Copyright, 1925 by Harper Brothers; renewed 1953 by Ida M. Cullen.)

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What Shall I Tell My Children Who Are Black?

by

Margaret T. Burroughs
Feb. 18, 1963

(Saluting the Emancipation Centennial Year)

What shall I tell my children who are black?
Of what it means to be a captive in this dark skin.
What shall I tell my dear ones, fruit of my womb
Of how beautiful they are when everywhere they turn
They are faced with abhorrence of everything that is black.
The night is black and so is the boogieman.
Villains are black with black hearts.
A black cow gives no milk. A black hen lays no eggs.

Bad news comes bordered in black, mourning clothes
black,
Storm clouds, black, black is evil
And evil is black and devils' food is black. . . . .

What shall I tell my dear ones raised in a white world
A place where white has been made to represent
All that is good and pure and fine and decent,
Where clouds are white and dolls, and heaven
Surely is white, white place with angels
Robed in white, and cotton candy and ice cream
And milk and ruffled Sunday dresses
And dream houses and long sleek cadillacs
And angel's food is white . . . all all . . . white.

What can I say therefore, when my child
Comes home in tears because a playmate
Has called him black, big lipped, flatnosed
And nappy headed? What will he think
When I dry his tears and whisper, " Yes, that's true."
But no less beautiful and dear.
How shall I lift up his head, get him to square
His shoulders, look his adversaries in the eye,
Confident in the knowledge of his worth,
Serene under his sable skin and proud of his own beauty?

What can I do to give him strength
That he may come through life's adversities
As a whole human being unwarped and human in a
world
Of biased laws and inhuman practices, that he might
Survive. And survive he must! For who knows?
Perhaps this black child here bears the genius
To discover the cure for . . . . . Cancer
Or to chart the course for exploration of the universe.
So, he must survive for the good of all humanity.
He must and will survive.

I have drunk deeply, of late, from the fountain
Of my black culture, sat at the knee of and learned
From Mother Africa, discovered the truth of my
heritage
The truth, so often obscured and omitted.
And I find, I have much to say to my black children.
I will lift up their heads in proud blackness
With the story of their fathers and their fathers'
Fathers, and I shall take them into a way back time
Of Kings and Queens who ruled the Nile
And measured the stars and discovered the
Law of mathematics. Upon whose backs have been
built
The wealth of three continents. I will tell him this and
more.
And his heritage will be his weapon
And his armor, will make him strong enough to win
Any battle he may face. And since this story is
Oft obscured, I must sacrifice to find it
For my children, even as I sacrificed to feed
Clothe and shelter them. So this I will do for them
If I love them None will do it for me.
I must find the truth of heritage for myself
And pass it on to them. In years to come, I believe,
Because I have armed
them with the truth, my children, And their children's
children will venerate me.

(From WHIP ME, WHOP ME PUDDING by Margaret T. Burroughs. (c) 1966, Museum of African-American History.)

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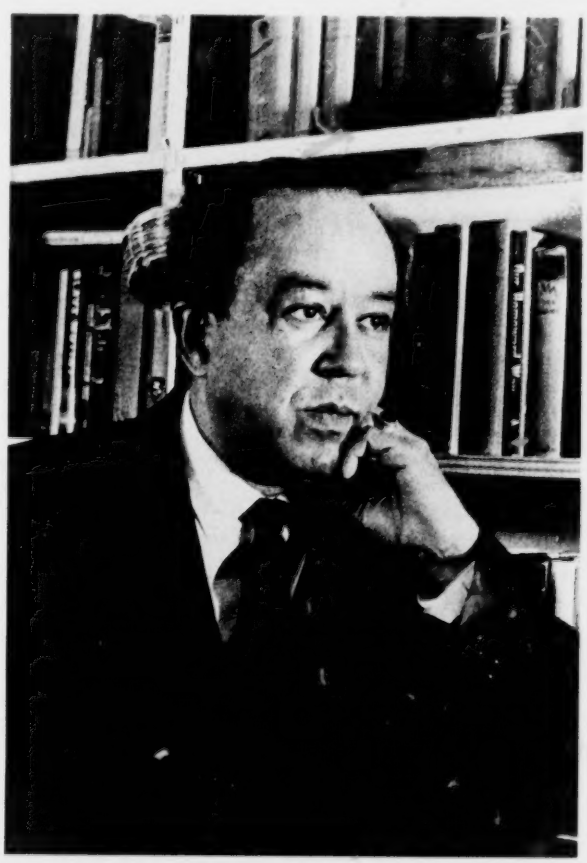
Langston Hughes, the late black poet laureate



" Bring me all of your dreams, You dreamers. . ."

(Reprinted with the permission of the author.)

DRAMA

Vinie Burrows — artist

"Walk Together, Children."

(Reprinted with the permission of the author.)

George Washington Carver (c) 1971

by

Edwina Chavers Johnson

(A one act play for primary grades)

Characters: There are twenty-nine (29) characters in all. The cast may be cut down to as few as sixteen (16), to accommodate a smaller class, if necessary. All speaking parts are of either a single word or of one simple line, hence the youngest child may participate.

Dr. George Washington Carver
A bottle of starch
A sweet potato
A peanut
A peanut
A bottle of ink
A can of creosote
A bottle of vinegar
A slice of cheese
A cup of cream
A bar of soap
A can of coffee
A bottle of shampoo
A bottle or dish of relish
A bowl of tapioca
A bottle of mucilage
A bottle of syrup
A bowl of cereal
A bag of flour
A bottle of dye
A jar of peanut butter
A bottle of milk
A glass of buttermilk
Plastic toys
A dish of ice cream
A bottle of worcestershire
Mock cocoanut
Mock oysters
A piece of paper

Costumes: Each speaking character should be dressed as one of the products of Dr. Carver's work. A pillowslip cut to slip over a child's head, with the product made of felt and sewn or glued on the front of the pillowslip is adequate. By using heavy felt-point ink and writing the name of the product below the felt collage, the costume becomes really dramatic and a good reading lesson for the young audience as well as participants.

Setting: A garden, filled with flowers.

Scenery: Large pictures or paintings of a garden, simulating an outdoor scene profuse with colorful flowers and plants.

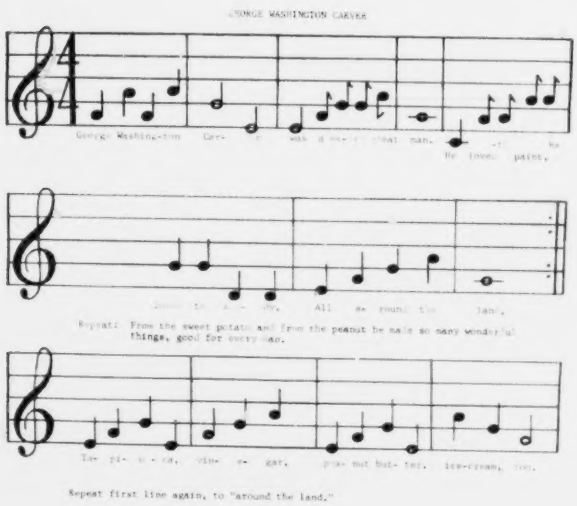
Action: When curtain opens, all pupils in double or triple rows. When first speaker begins description of Dr. Carver's life, the pupil representing Dr. Carver pantomimes waking, inspecting plants, holding up test tubes, reading books. When pupils sing the song, Dr. Carver stands to the side of the stage, engrossed in a book he is 'reading.'

(Characters are numbered below for the sake of simplicity.)

The curtain is closed while the first three (3) speakers address the audience.

1. (Starch): Class.....will present a play today.
2. (Sweet Potato): Our class will present the story of a great American.
3. (Peanut): George Washington Carver

(All take a bow as curtain opens. All three take their places in the rows with others. Only Dr. Carver walks to the side of stage from the rows of children. He takes a book from his pocket and reads carefully while others sing, "George Washington Carver."


GEORGE WASHINGTON CARVER
Repeat: From the sweet potato and from the peanut he made so many wonderful things, good for every man.
Repeat first line again, to "around the land."

ALL SING: George Washington Carver
was a very great man.
He loved to paint, he loved to study
all round the land.
(Repeat, last line becoming very faint at end.)

1. (Starch): George Washington Carver was born a slave a long time ago.
4. (Ink): When he was a little boy he was not allowed to go to school.
5. (Relish): George Washington Carver did not worry about this.
6. (Tapioca): He knew what he wanted to do.
7. (Mucilage): He decided when he was a little boy.
8. (Syrup): He did not play all the time like so many other boys did.
9. (Cereal): He studied the insects and flowers in the garden.
10. (Flour): He liked to watch them and to paint them.
11. (Shampoo): When he became a man, he went to school for the first time.
12. (Milk): He was so smart, he started a new kind of science.
13. (Cheese): This science is called "Chemurgy."
14. (Peanut butter): It means making new things out of plants.
3. (Peanut): Dr. Carver made 300 different things out of peanuts.
2. (Sweet Potato): Dr. Carter made 100 different things out of sweet potatoes.

ALL SING: "Dr. George Washington Carver"

1. (Starch): Here are just a few of the wonderful things he made:

(Each product comes to front of stage and announces self, then takes a bow.)

Starch	Soap
Ink	Coffee
Relish	Shampoo
Tapioca	Milk
Mucilage	Cheese
Syrup	Buttermilk
Cereal	Plastics
Flour	Paper
Dye	Ice cream
Butter	Worcestershire
Creosote	Pickles
Vinegar	Mock cocoanut
Cream	Mock oysters

ALL SING SONG AGAIN.

CURTAIN CLOSES, OPENS AGAIN, ALL BOW.

Places and Sounds Of Africa

(A pictorial play in one act for middle or upper elementary grades)

by

Edwina Chavers Johnson
(c) 1971

Characters: There can be as few as sixteen and as many as thirty, depending upon the size of the class.

PROLOGUE — a map of Africa	Zimbabwe
Reader	Palace
Inquisitive	Timbuctoo
Pyramid of Giza	Musicians
Pyramids of Kush	Dancers

Judges, clerics, doctors of Timbuctoo
Musical dolls

Costumes: Characters of African sites and roles dressed accordingly. Inquisitive and Reader dressed in school attire.

(Curtain drawn, speaker at center of stage.)

Prologue: There are in Africa monuments of great cities and empires which stand today and serve as testimonials to the advanced civilization which flourished on that continent before the 16th century. The family of man was born in Africa — and from that birthplace, traveled to all other parts of the earth.

DRUM BEAT

Western civilization is actually based upon one of these ancient African civilizations — Egyptian civilization. This history of black peoples reveals the beginnings of the arts and sciences as well as of aesthetic expression. Those were borrowed and developed by others, mainly in the Western World.

DRUM BEAT

For what is the present, but the past?

DRUM BEAT

Reader: I am reading African history — about places in Africa that were built by men long, long ago. Some of these places are thousands of years old! It's really quite exciting material.

Inquisitive: Read to me, please.

Reader: All right. "The pyramid of Giza was ordered to be built during the fourth Memphite dynasty by the Pharoah Cheops. No doubt, the sphinx was built by another Memphite Pharoah, Khafre, in his own image. - - - - The ruins of Zimbabwe, covering an area of approximately 70 acres represents still -, -,

Inquisitive: (interrupting hastily) Just a moment. I don't understand a thing you've said.

Reader: Oh, I'm so sorry. I'll show you some pictures, if you like. (Putting book down, taking Inquisitive by the hand now.) Here, just look this way.

FLUTE MUSIC HERE

(Curtain opens partially to reveal desert scene in a picture enclosure, with actor dressed as famous pyramid, centered in the scene.)

STOP FLUTE MUSIC HERE

Inquisitive: My, oh my (great wonder in his voice), I know what you are, you are a triangle.

Pyramid: (angrily, without any body movement, however) I am not a triangle. I am a pyramid. A triangle has three sides. I have four sides. See? (turning slowly to show four sides)

Inquisitive: I beg your pardon. Where do you belong?

Pyramid: I belong in Egypt. I was built 5,000 years ago for the great Pharoah, Cheops. Two and a half million blocks of stone were used in building me. I am one of the most amazing engineering feats in the world.

FLUTE MUSIC HERE

(Curtain opens fully now, several additional, but smaller pyramids are now seen scattered about the stage.)

Pyramid: There are hundreds of other pyramids in east Africa, but none so famous as I!

(Inquisitive and Reader withdrew, to stage left now.)

FLUTE MUSIC HERE

Pyramid of Kush: (Choral Speaking)

MUSIC STOPS NOW

We are the pyramids of Kush, the ancient name for Ethiopia. Kings and queens were buried within our walls. We stand, a tribute to the remarkable past of the African people. We stand, 5,000 years now, amid palaces and temples, one of the world's largest collections of royal buildings and tombs. Our royalty went northward, down the Nile, and taught the once backward people in Egypt the arts of life.

(Curtain closes to reveal the single pyramid again. Small pyramids leave stage.)

FLUTE MUSIC HERE

MUSIC STOPS

Pyramid: People have come to visit me throughout the ages. There is something inspiring about seeing me, so they say. Would you also like to visit me?

Inquisitive: Oh, yes.

Pyramid: I'll be seeing you.

(Curtain closes)

(Backstage, Sphinx steps onto picture frame as Pyramid steps out.)

Reader: Here is another picture for you to see. Look! (Curtain reopens, as before, revealing picture frame. This time, Sphinx is centered in frame. There can be an adaptation here. The frame may be removed entirely, the curtain opened fully to reveal the Sphinx upon a raised platform, or a covered ladder. A dancer may move gracefully as the Sphinx speaks and hollow instruments such as wooden blocks are struck intermittently during the speech.)

Inquisitive: Ooooooooh! Who are you?

Sphinx: I am the Sphinx. I was built in the image of another great Pharoah — Khafre. I have the head of a man and the body of a lion. The sands of the Sahara Desert submerged my body — as they did the paintings and rock carvings of the Tassilli culture to my west. I have seen nearly all of man's history unfold, due to my great height and position in the East. There is not time to tell you all. Yet, linger and listen. The craftsmen, the farmers, the astrologers, the soldiers, the rulers, the philosophers — all I have met in the past. Shall I meet you, too, one day?

Inquisitive: I should like that very much.

Sphinx: Good, I will look for you to come. I am quite near to the great pyramid in Egypt.

(Curtain closes again. Flute music, or East African music here until curtain is entirely closed.)

FOR THE REMAINING " PICTURES," THE CURTAIN OPENS AND CLOSES AS IN THE PRECEDING ACTION. IF DANCERS OR ACTORS ARE AVAILABLE FOR APPROPRIATE AND RELATED INTERPRETATION OF THE "PICTURES" AND THE CULTURES THEY REPRESENT, SUCH DANCERS OR ACTORS, DRESSED APPROPRIATELY MIGHT ADD GREATLY TO THE RETAINED VISUAL IMAGERY OF THE AUDIENCE. FOR APPROPRIATE SCENERY, FIND PICTURES OF THESE HISTORIC SIGHTS IN BOOKS OR REFERENCE MATERIAL.

Reader: Here is another picture.

(Bells may be rung as curtain opens here.)

(Curtain reopens, two actors stand, facing one another and speak simultaneously in this picture.)

BELLS STOP NOW

Inquisitive: I know what you are. You are a circle.

Zimbabwe: (turning as bells ring) No, we are not circles. We are half circles.

Inquisitive: Oh, dear, what is your name?

Zimbabwe: We are the walls of Zimbabwe. 300 feet long, 200 feet wide, 20 feet high — and 20 feet thick. Although we are still considered a mystery, we are the remains of the marvelous Monometapa empire of 1,500 years ago in South Central Africa. We are considered so amazing because no mortar was used to construct us. We are truly a work of art.

Inquisitive: Where would I find you?

Zimbabwe: You could find us in what is now called Southern Rhodesia. Perhaps you will come and solve our mystery.

Inquisitive: Thank you. That's a challenging idea. I just might do that.

(Curtain closes as before.)

(Bells ring as curtain closes.)

Reader : I have two more pictures for you to see. Here is the first of the two.

(Curtain reopens. Palace stands centered in frame of tree-lined streets.)

Inquisitive: Dear, dear, what a beautiful building you are! What is you name and where is your location?

Palace: I am the palace of King Tenkamenin of ancient Ghana. As you can see, I am made of stone and wood. If you could step inside the portals, you would see the sculptures and excellent pictures of the king. My stained glass windows are extraordinarily lovely, too. Before the Sahara Desert encroached upon me from the north, I was able to be a part of a marvelous people. Our music and dance are well known in the U.S.A., but the desert and the wars we suffered destroyed an enormous amount of our buildings and towns. During the 11th century, our empire was at its peak of glory. New Ghana is located to the south of old Ghana. You could reach me by jet quite easily.

Inquisitive: Wow! I'd never thought the past was so near to the present.

(IF THERE ARE DANCERS FOR THIS PICTURE, MUSIC BEGINS NOW. DANCERS APPEAR SIMULTANEOUSLY. INQUISITIVE APPLAUDS THEM AT THE END OF THE DANCE.)

(Curtain closes)

Reader: And here is the last picture I'll show you now. Look!

(Curtain opens, revealing Timbuctoo, the ancient university.)

Inquisitive: I am simply overwhelmed at this point.

Timbuctoo: Thank you. I am rather overwhelming when you think about it.

Inquisitive: Who are you?

Timbuctoo: I am Timbuctoo. I was a part of the ancient empire of Ghana. I notice you are a student. I was the home of students of law, science and medicine about a thousand years ago, you'd be interested to know. Judges, clerics and doctors walked my corridors. Men of learning were drawn to me. There was a greater profit in the book trade than in any other commercial venture in my days of fame. By the way, not too long ago, some United States Congressmen came to see me.

Inquisitive: Where are you to be found?

Timbuctoo: In the present day Mali Republic. Will you come to visit me, too?

Inquisitive: I want to.

Timbuctoo: I'll be looking for you.

(Curtain closes)

Reader: How did you like the pictures?

Inquisitive: Oh, great!

Reader: I have some dolls to show you now.

Inquisitive: Good. Where are they?

Reader: Right here, just be a bit patient.

(Curtain opens, revealing two sets of actors — on stage left are male music dolls — on stage right are the female dancing dolls.)
(Reader takes Inquisitive by the hand again, walks over to the music dolls.)

Reader: These are the music dolls. The music they play is as ancient as the culture they represent. They are Nigerian dolls and play instruments from Nigeria.

Inquisitive: I'd like to hear some of their music now.
Reader: Certainly. I'll just press the music button over here.

(Crosses stage to right, presses button.)

(Music begins promptly. OLANTUNJI'S " Drums of Passion " includes an excellent band entitled " Oye " which can be played for about 60 seconds and then stopped.)

MUSIC DOLLS PANTOMIME PLAYING INSTRUMENTS THEY HOLD IN THEIR ARMS AS RECORD IS PLAYED. WHEN MUSIC STOPS, DOLLS RESUME IMMOBILE POSTURE.

Reader: These are the dancing dolls.

Inquisitive: They are beautiful. I'd like to see the dancing, too.

Reader: OK. I'll just press the dance button for you.

DANCING DOLLS DANCE AS MUSIC DOLLS PLAY TO THE SAME RECORDING AS ABOVE. WHEN SAME PORTION OF RECORDING HAS BEEN COMPLETED, RECORD IS STOPPED. ALL DOLLS RESUME THEIR IMMOBILE POSITION.

(Both move to left of stage — walking towards right as they talk.)

Inquisitive: That was terrific.

Reader: Now you know why I like to read so much.

Inquisitive: You've got company now! I would never dream that all I saw could be gained through reading a book. Do you know of a book I could begin with?

Reader: You're challenged! Finish *this* one with me. (Off on right)

THE END

ADDITIONAL ACTIVITIES

Who Said It?

Who Said It? is another excellent language arts activity which provokes discussion and thought, and very often, pu suit of more reading. The teacher may assign the work or study, then review what was learned through an oral quiz or a written exercise.

' I've been to the mountain-top." (Martin Luther King, Jr.)

" An empty bag cannot stand on end." (Frederick Douglass)

" I've never lost a passenger." (Harriet Tubman)

" Keep the faith, Baby." (Adam Clayton Powell)

" Black Power." (Stokely Carmichael)

" Maybe I'll pitch forever." (Satchel Paige)

" I know no national boundary where the Negro is concerned. The whole world is my province until Africa is free." (Marcus Garvey)

" We are beautiful people." (LeRoi Jones)

" Too long others have spoken for us. (John B. Russwurm and Samuel Cornish)

" No oppressed people have ever secured their liberty without resistance." (Henry Highland Garnet)

" Delay is perilous at best . . . ." (Hiram Revels)

" There is no defense or security for any of us except in the highest intelligence and development of all." (Booker T. Washington)

" The achievements of the Negro properly set forth will crown him as a factor in early human progress and a maker of modern civilization." (Carter G. Woodson)

" The problem of the 20th century is the problem of the color-line." (W. E. B. Du Bois)

" I've known rivers ancient as the world and older than the flow of human blood in human veins." (Langston Hughes)

" I have sown beside all waters in my day." (Arna Bontemps)

Additional language arts activities are:

Write to authors.

Have a book fair in class. Bring books from home and library.

Compose original poetry.

Establish a class picture and current events file.

Conduct debates on current issues — reflecting newspaper or television viewing.

Present Frederick Douglass' orations.

Learn African proverbs; interpret them.

Read African folklore.

Write compositions, book reports.

Perform dramatic skits, original.

Present choral speaking.

Write compositions on " The Kind of World I'd Like To Live In."

Present Martin Luther King's speeches.

It is further suggested that middle-grade and upper-grade pupils study the life of at least one important writer. Paul Laurence Dunbar, Countee Cullen, Margaret Walker, Carter G. Woodson, James Baldwin, Frederick Douglass, David Ruggles are a few who would be of interest to pupils. Langston Hughes, the poet laureate of the Afro-American people, should be studied and his works read. Carter G. Woodson, " father of Negro history," is a historical figure, in addition to having lived a most fruitful life and having been a most prolific writer.

Several of the poets are living persons about whom the pupils may conduct research by writing to the publisher of the poets' works, obtaining the poets' addresses, and corresponding with the poets.

The teacher will be able to find the biography of nearly all poets whose works are included here in Arna Bontemps' " American Negro Poetry."

SOCIAL STUDIES

Carter Godwin Woodson,
The father of Negro history

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THE SCHOLAR CALLED FATHER OF NEGRO HISTORY

Carter G. Woodson was born December 19, 1875, in Buckingham County, Virginia. His parents, James and Eliza Woodson, were former slaves and exceedingly poor. The family was large, and young Carter had no opportunity to attend school regularly. He taught himself until the age of 17.

In 1895, he entered a formal school, the Douglass High School in Huntington, West Virginia, and completed high school within 2 years. Following this, he went on to earn the college degrees of B.A., M.A., and Ph.D. He studied abroad after receiving the Ph.D. from Harvard University (in 1912).

In 1915, he organized the Association for the Study of Negro Life and History and in 1916, began publication of the Journal of Negro History. In 1921, he organized the Associated Publishers. He established Negro History Week, and from 1937 onward, the Negro History Bulletin was published regularly. The Associated Publishers was the pioneer publishing house in America, on materials by and about the African descendant. Dr. Woodson devoted his entire life and income to the sustenance of black history. The books, including textbooks published under his aegis, are the fountainhead of materials on black history in Africa and in the United States.

His life and works are outstanding, for he pioneered against the greatest odds. He labored at a time when lynching was common practice in southern states, and exclusion from the benefits of a common life was common practice in northern life of the United States of America.

His famous quotation is: "... the achievements of the Negro properly set forth will crown him as a factor in early human progress and a maker of modern civilization." Pioneers of his caliber are rare in mankind.

The social studies section is divided into the following categories:

History — Africa
Cultural Insights — Africa
Geography — Africa
History — Afro-American
Historical Figures — United States

The teacher will discover that the activities in each section progress from those suitable for early childhood to upper elementary grades. Because the level of sophistication varies from class to class, the teacher may decide what is usable with the particular group he or she is teaching.

HISTORY — AFRICA

Historical Sites in African History

Pupils should become familiar with those sites indicated in the map below as they study African history. Places and names will then become a part of their body of knowledge of world history.

Historical Figures of the African Past

Pupils should know the role played by the following historical personages:

Osiris, Isis, Horus } Kushites divinated by Egyptians

Nefertiti — Egyptian queen

Imhotep — First father of medicine — Egyptian

Pharaoh Khafre — Sphinx built in his image

Pharaoh Cheops — Pyramid at Giza built under his orders

Thothmes III — Kushite pharaoh of Egypt, military conqueror

Amenhotep III — Pharaoh, patron of arts

Pharaoh Akhenaton (or Ikhnaton) — author of psalms and mentor of monotheism

Cleopatra — Egyptian queen

Sheba — Also known as Mekada, a biblical queen who visited Solomon

Menelik I — King of ancient Ethiopia, son of Sheba and Solomon

Piankhi, The Great — Kushite conqueror of Egypt

Hannibal of Carthage — Military genius (247–183 B.C.)

Pope Melchiades — Roman Pope (A.D. 311–314)

General Gebal-Tarik — Conqueror of southern Spain (711) after whom the Rock of Gibraltar is named

Prince Tin-Yeroutan — Ghana ruler (961–971)

Tenkamenin — King of Ghana (1062–67)

Yusuf — Upper Senegal King, military leader, defeated King of Spain in 1086, saved Moorish civilization in Spain

Sundiata Keita — Ruler of Mali (1230–55)

Mansa Musa — Ruler of Mali (1307 or 1312–37)

Sunni Ali Ber — Ruler of Songhay (1464–92)

Askia Muhammed, or Askia The Great — Ruler of Songhay (1493–1528)

Affonso I — King of Congo Empire (1506–45)

Shaka — Zulu King (1773–1828) — military leader, developer of strategy still in use

EARLY AFRICAN HISTORY

When assessing the cultures of early Africa, many historians have sought convenient means to discredit by various techniques the black people of that continent. Chained to the confinement of slave-trade justifications and colonial ideologies and fostering such words as "primitive," "savage," "heathen," "child like," and "inhuman," these writers were limited from the beginning and failed, too often, to give the black African just praise for his accomplishments. On the contrary, the trend was to detract from rather than add to what was already known. As a result, where Africa exhibited signs of greatness, steps were taken immediately to stress that the responsible people were not Negroes, rarely Negroid, but instead Hamites, Arabs, dark whites, Semites, Hindus, Muslims, or some other name which avoided the apparent qualities of black skin and woolly hair. On other occasions, positive facts from the African past were purposely overlooked, and ancient manuscripts which told of such were dismissed as "tall tales" or simple glorifications. In short, the few observers who attempted to break from the acceptable approach and report the facts without colorations were forced to overprove their convictions or to mention them vaguely in passing.[1]

Such has been the fate of reports on pre-Columbian African expeditions to the Americas. While this information has escaped the attention and interest of many,

Africans may view it with more concern. They are not so prone to overlook facts that have been treated as " nonsense " by others, and in this respect, it is their point of view which really matters.[2] Consequently, the possibility of early African excursions to the Americas must be approached from this perspective.

TRANSATLANTIC VOYAGES

That Africans voyaged across the Atlantic before the era of Christopher Columbus is no recent belief. Scholars have long speculated that a great seafaring nation which sent its ships to the Americas once existed on Africa's West Coast.[3] Details still remain scant, but those available leave little doubt that such a venture took place. This can be attributed to the fact that more information about African history has been published and that modern archeologists and anthropologists have deepened our awareness of the various peoples and cultures of pre-Columbian America.

We can now positively state that the Mandingoes of the Mali and Songhay Empires, and possibly other Africans, crossed the Atlantic to carry on trade with the Western Hemisphere Indians and further succeeded in establishing colonies throughout the Americas. During the 13th century, Mali, the earliest of these two great empires, building on the ruins of Ancient Ghana, arose to become one of the leading nations in the world.[4] Its importance to the Middle Ages should not be underestimated. Under its authority, West African civilization flourished with learning and trade. Timbuktu, a commercial center, became the most popular university city on the face of the globe, entertaining noted scholars from all parts who went there to compare their manuscripts.[5] Books on all subjects were written in both Mandingo and Arabic.[6] Djenne, Mali's second most important metropolis, could boast of having 4,200 teachers at the close of the 12th century.[7]

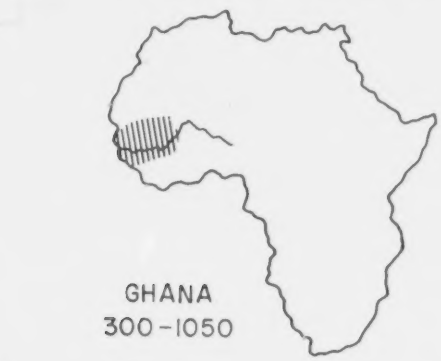
This was an empire of black people and was remarkable in that it demonstrated the Negro's large capacity for government and commerce. Reaching into the Atlantic Ocean from the Senegal and Gambia tributaries, it covered an area about the size of Western Europe, from Portugal to Germany, and dwarfed its contemporary, the Holy Roman Empire.[8] There were well kept roads, resthouses, and a postal system.[9] Superb agricultural techniques, such as crop rotation, irrigation, and soil conservation, were employed, and numerous vegetable varieties were produced.[10] The people wore fine original clothing as well as imported Egyptian fabrics, and soldiers adorned themselves with golden armor and weapons. The emperor was capable of mobilizing close to 200,000 well-equipped men to do battle. His royal court, literally, overflowed with pupils, readers, and poets.[11] Ibn Battuta, a Moorish traveler who visited Mali during the 14th century, commented on the complete security of the country and the surpassing beauty of its women. Though he had spent most of his life visiting the most advanced civilizations of that time, he added that he knew of no other nation more civilized except, perhaps, his own Morocco.[12]

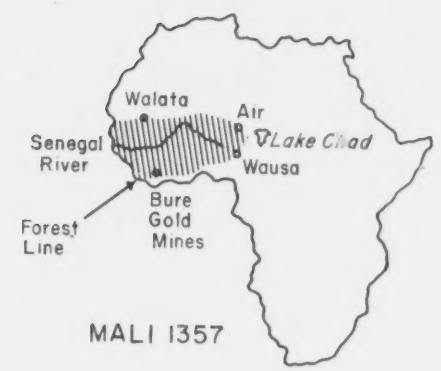
MALI EMPIRE

Mali started on its road to world importance during the reign of Sakura (1285–1300), the usurper, who vastly extended his domain to include much of Mauritania and established diplomatic relations with Morocco.[13] From this new contact, advanced maritime techniques and the concept of the earth's rotundity filtered into the fast-growing empire. This was made possible through the geographies and astronomical theories of such Arab writers as Abu Zaid, Masudi, Idrisi, Istakhri, Abulfeda, and those from the court of Harun-al-Rashid with whom the Moroccans were thoroughly familiar. Both Idrisi and Abulfeda stressed the rotundity of the earth, and the latter even spoke of " voyages around the world." [14]

It was not until several years later, however, that a little known and seldom mentioned ruler elected to make use of this empire-stirring information. This daring monarch, Abubakari II (1305–07),[15] did not believe that it was impossible to conquer the limits of the neighboring ocean. Employing Arab navigators who had a knowledge of longitudes and latitudes, the compass, quadrant, and sextant,[16] he equipped 400 ships with men, food, water, and gold, in sufficient quantity for an extended duration, and sent them sailing across the Atlantic. His captains were informed not to return until they had discovered land, or had exhausted their supplies. After a long absence, a sole ship returned, and its captain informed Mansa Abubakari that the other ships had been caught in a violent current, like a river in the middle of the ocean, and had been carried away by it. Irritated by his captain's failure to follow the others, the king equipped a fleet of 2,000 more ships in the same manner of the first expedition and decided to lead them personally across the perilous sea. He was so certain of his return that he temporarily conferred power in the hands of his brother, Musa, until he might come back to reclaim it.[17] Thus, the people of Mali opened the way for West African trade relations with the American Indians.

Mansa Kankan (Gonga) Musa, who reported these exploits of his adventurous brother, eventually became absolute master of the Empire (1307–37). Nothing is known of his interest in conquering the Atlantic, but during his reign, Mali reached the apogee of its power. Aside from making new territorial conquests, Musa did much to develop commerce and education. The wealth of Mali soon became known as far away as Egypt, and Sankore University at Timbuktu attracted the most learned professors in the world of that time. Long after Kankan Musa's death, maps of Europe carried his name and attributed the whole of West Africa to his domain.[18]





SONGHAY EMPIRE

In the 15th century, another powerful people emerged to challenge Mali supremacy. These were the Songhay who had for over 200 years been Mandingo vassals. They eventually overthrew their Mali masters and, under the leadership of Sonni Ali (1464–92), started an empire which was to claim authority over the entire West African bulge. The borders of the empire stretched to a size approximately that of continental United States.[19] This was not a new empire, for a great deal of the old Mali structure remained intact. At the onset, only the ruling lineage was changed.

Askia Mohammed Toure (1493–1529) gained control of Songhay after the death of Sonni Ali and devoted his energies to strengthening the empire. He recruited a professional army of prisoners and slaves which allowed the rest of his population to develop commerce, farming, and other industries. Learning was encouraged through contacts made with doctors, scientists, mathematicians, and scholars throughout the Muslim world. Schools were established everywhere, and the intellectual level of the empire was raised enormously. The practice of medicine advanced to the point where doctors were performing some operations, such as the removal of cataracts, which were not known in Europe for another 250 years.[20] Timbuktu and Djenne retained the academic vigor which they had inherited from Mali, but their supremacy in education and commerce was contested by such other fast-growing metropolises as Gao, Walata, Mopti, Bourem, Goundam, Sansanding, and Bandiagara. Despite this intellectual challenge, Timbuktu still remained the academic hub of all Africa, and perhaps that of the entire world.

Under Askia the Great, Songhay developed a very complex system of government and administration. In fact, in some respects, its structure gave the appearance of a constitutional monarchy with democratic tendencies. Elected governors, called FARI, were assigned to rule over subdivisions of the empire, and chiefs, or NOI, were appointed to administer provinces and large cities. Economically speaking, banking and credit were well managed and controlled. A uniform system of weights and measures was established, sales were inspected, and laws for the entire empire were codified.[21]

ATLANTIC VOYAGES RESUMED

It is more important to note here that voyages across the Atlantic were resumed, or continued, during the reign of Askia. Proof of this is evidenced by the fact that Columbus was informed by some men, when he stopped at one of the Cape Verde Islands off the coast

of Africa, that Negroes had been known to set out into the Atlantic from the Guinea coast in canoes loaded with merchandise and steering towards the west. The same Christopher Columbus was further informed by the Indians of Hispaniola when he arrived in the West Indies that they had been able to obtain gold from black men who had come from across the sea from the south and southeast.[22] The dates of these accounts coincide precisely with the time that Askia the Great held sway over Songhay. It must also be added that Amerigo Vespucci on his voyage to the Americas witnessed these same black men out in the Atlantic returning to Africa.[23]

Fifteenth and sixteenth century Spanish explorers and early American art, legends, and burials provide the principal sources of information on what happened to these African seamen after their arrival in the Americas. In effect, the Spanish conquistadores found dispersed all over the New World small tribes who were from the very first considered Negroes.[24] The largest Negro colony appears to have been a permanent settlement at Darien where Balboa, who saw them in 1513, reported them at war with neighboring Indians. This report was made before the first importation of African slaves to the Antilles, or before any Spanish colonies were founded.

Other Negro colonies of that time were discovered in Northern Brazil among the Charuas, at St. Vincent in the Gulf of Mexico where the Black Caribees resided, around the mouth of the Orinoco River in Venezuela, and among the Yamasees of Florida.[25] These colonies, it must be stressed, were all reported by the first Europeans who reached the Americas. Even as late as 1775, Francisco Garces was able to come upon a distinct race of black men living side by side with the Zuñis of the New Mexico pueblos. He related that the blacks were the first inhabitants of the area, and suffice it to say that the description he gave of them leaves no doubt that they were Negroes. This observation was made about the same time the French explorer, La Perouse, was witnessing a similar phenomenon in California. He also found there a race of blacks whom he immediately denoted as Ethiopians.[26]

NEGRO COLONIES
NEGRO SEAMEN REPORTED
LEGENDS OF BLACK MEN
AFRICAN WRITING FOUND IN THE AMERICAS
AFRICAN RELIGIONS AND BLACK GODS WORSHIPPED IN THE AMERICAS
AFRICAN SCULPTURE, POTTERY, AND OTHER OBJECTS FOUND IN THE AMERICAS
DESCENDANTS OF AFRICANS IN THE AMERICAS
(Ind) INDIANS IN AFRICA
GULF STREAM
SOUTH EQUATORIAL CURRENT

INDIAN LEGENDS

American Indian legends abound with accounts of black men who came to them from far-off lands. Aside from the report that Columbus obtained at Hispaniola, a notable tale is recorded in the Peruvian traditions. They inform us of how black men coming from the east had been able to penetrate the Andes Mountains.[27] Furthermore, Indian traditions of Mexico and Central America indicate that Negroes were among the first occupants of that territory. Some Indians there yet claim descent from these same blacks. A contemporary anthropologist has convincingly demonstrated that several Indian tribes in this area have developed out of early Negro stocks. These would include: the Otomi of Mexico, the Caracols of Haiti, the Argualos of Critara, the Aravos of Orinoco, the Porcijis and Matayas of Brazil, the Chuanas of Darien, and the Albinos of Panama.[28] At this juncture, it must be pointed out that the localities of these Negroid Indians correspond to the last detail with the areas where early African settlements were found. Other descendants of pre-Columbian Negroes were either destroyed by the onslaught of the Spanish conquest, or eventually absorbed into the slave system.

An examination of ancient Indian religions yields additional information on the condition of early Africans in the Americas. Several Indian nations, such as the Mayans, Aztecs, and Incas, worshipped black gods along with their other deities, and the Mayan religion particularly exemplifies the high esteem in which the Negroes were held. Among the black deities, Quetzalcoatl, the serpent god and Messiah, and Ek-ahau (Ekchuah), and the trader-god and war captain, are the most revealing. Their surviving portraits show them, black and woolly haired, to have been unmistakably Negro. It is important to note here that serpent worship in the same form can still be found today in Mandingoland. That Ek-ahau was worshipped as a trader and warrior needs little elaboration since early Africans came to America principally for trade and on occasions had to fight for survival.[29]

NEGROES IN SCULPTURE

Not only were African Negroes held in reverence by the Indians of antiquity, but they appear frequently in early American sculpture and design. Stone statues depicting an African Negro morphology have been discovered throughout the Americas. Five solid granite heads, the largest weighing close to five tons, have been found in the canton of Tuxtla, and at Vera Cruz, Mexico.[30] Several little heads of the Ethiopian type along with paintings of Negroes have been unearthed at Teotihuacan, and the tall figures of people with narrow heads, thick lips, and short woolly hair, found at Chichén Itzá, should be given special attention. These are often represented as standard or parasol bearers,[31] and they match identically early descriptions of attendants at the king's court of the Mali Empire.[32] Even as far north as from Canada, Pacan Point, Arkansas, to La Plata, pre-Columbian pottery, sculpture, and other objects which demonstrate physiognomies of decidedly African lineaments have been retrieved.[33] Furthermore, burial mounds excavated in the United States have disclosed fossil men comparable to West African types,[34] and cowry shells found with them correspond exactly to the shell money that was often used throughout Africa before colonialism.[35] These discoveries suggest that the penetration and dispersion of the African trader were extensive throughout the Americas.

Petroglyphic inscriptions observed in various early Western Hemisphere settlements compare identically with pre-Arabic writing systems of Mandingoland and the neighboring nomads of the Sahara. Many of these inscriptions found in American Indian settlements have been described by some examiners as those belonging to "visitors," while the African glyphs and alphabets, in all respects, appear to have been indigenous.[36] Research in this particular area has been retarded by the erroneous theories that Africans have been incapable of developing original scripts, or that they have preferred oral over written means of keeping records. Those who adhere to these fallacies should be made aware that Africa above the equator alone has created more writing systems than Europeans (a total of 19) have ever adopted.[37]

An inquiry may be made at this point whether some Indians did not succeed in returning to Africa with their Negro visitors. Evidence is slim in this respect, but what there is looks promising. For example, two modern anthropologists have combined their efforts to demonstrate that certain people living in the Sahara possess American Indian traits. Not only do they have similar names and naming methods, but tribal groups are also designated by the same titles, differing only in the aspects of an occasional prefix or suffix. Furthermore, the womenfolk of the same region in all appearance could easily be mistaken for American Indians. Their men, however, are more prone to wear African clothing and exhibit Muslim customs. Also, it must be noted that these nomads reside in tents rather than mud-brick houses as do most of their neighbors.[38]

INDIAN-NEGRO ACCULTURATION

Agricultural anthropologists have shed additional light on the cross culturation of the African Negro and the American Indian. From them, we have learned that certain crops which originated in Africa, such as yam, taro, and a specific cotton genus, were found growing in the Americas by Columbus and other Spanish explorers. Moreover, the Indians of that time indicated that these crops were somewhat new to them. The same applies to Africa in the case of maize and manihot. These two products, indigenous to the Americas, were already being cultivated on Africa's west coast when the Portuguese first arrived there. One examiner, studying maize in particular, relates that this crop was not known in Africa before A.D. 900 and adds that its induction was due to early Afro-Indian contacts. The date he gives may or may not be too early, but what is important is that maize was not available in Africa before the first millenium A.D. and that it was widely cultivated there in the 15th century. Maize, manihot, yams, and taros are unique in respect that they do not spoil easily and, therefore, would have been especially suited for supplying seamen on long voyages across the Atlantic.[39]

That Africans could cross the Atlantic bears little stretch of the imagination. A distance of only 1,600 miles separates Africa from South America, and several small islands lie on the way. Besides, the North Equatorial Current starting at the mouth of the Senegal River provides a natural highway to Brazil and the West Indies. This, more than likely, would be the same " river in the middle of the ocean " to which Abubakari's captain referred when he related the fate of his convoy. The path of this current agrees too well with the distribution of the early American Negro colonies reported by the Spaniards.[40] Furthermore, the Gulf Stream departing from Florida provides the same kind of route back to North Africa and parts of Europe. For at Spain, the Gulf Stream divides itself in two directions, one bending south to Africa and the other continuing around the British Isles on to Germany and Denmark. This might explain why on at least four occasions in history seagoing blacks have been reported shipwrecked on the north shore of Germany. More important, the ships that they manned have been described as " canoes " in the same manner as the reports of Columbus, Vespucci, and the Indians.[41] The sparsity of such incidents may further indicate that their appearance in Europe was due to erroneous navigation.

PARTS OF PUZZLE MISSING

Many pieces to the puzzle of pre-Columbian African contacts with the Americas are still missing, but those which are available fit too well. Present data dismisses all notions of circumstance. Circumstance does not lend to so many positive elements. If the idea that the Vikings landed in North America can be accepted on the thin bases of myth and a few scattered artifacts, then we can positively conclude, behind a larger volume of facts, that West Africans during the Middle Ages sent explorers to the Americas to settle and carry on trade with the Indians.

If Songhay had not been defeated by attacking Moroccan armies in 1591, its survival would have made reconstruction of its Atlantic exploits a simple matter. Renegade Moors under the command of Turkish Djoudar Pasha ransacked Timbuktu and other intellectual centers, razing libraries and burning books. Scholars were either taken back to Morocco as captives or killed on the spot.[42] It is easy to conceive from this how records of Atlantic expeditions might have gone down in ashes. The Songhay soon afterwards fell victim to the ensuing European slave traders who succeeded in depleting Africa of over 100 million of its healthiest, strongest, and most talented citizens.[43] It was then a simple task for these same slavers to create derogatory myths on the basis of the pillaged, depopulated Africa that remained. As a result, it has been these myths which have prevented honest research and reports on Africa's history. The publication of false theories about African origins and abilities was intensified during the colonial period. The colonials attempted to justify their right to govern Africa by demonstrating that Africans were not capable of ruling themselves. If this could succeed, no one would challenge their exploitation of African resources. Thus, European writers bred on these concepts became the interpreters and authorities of Africa's past.[44]

The 20th century witnesses a new phenomenon now taking place in Africa, freedom from colonialism. With this new freedom, African scholars are coming forward with their own interpretation of history, and it is on this new foundation that their present nationalisms are being built.[45] Through these efforts, fresh facts relative to early African voyages to the Americas will certainly come to light. Moreover, this may someday prove itself to be a minor occurrence in a greater magnitude of African Negro achievements.

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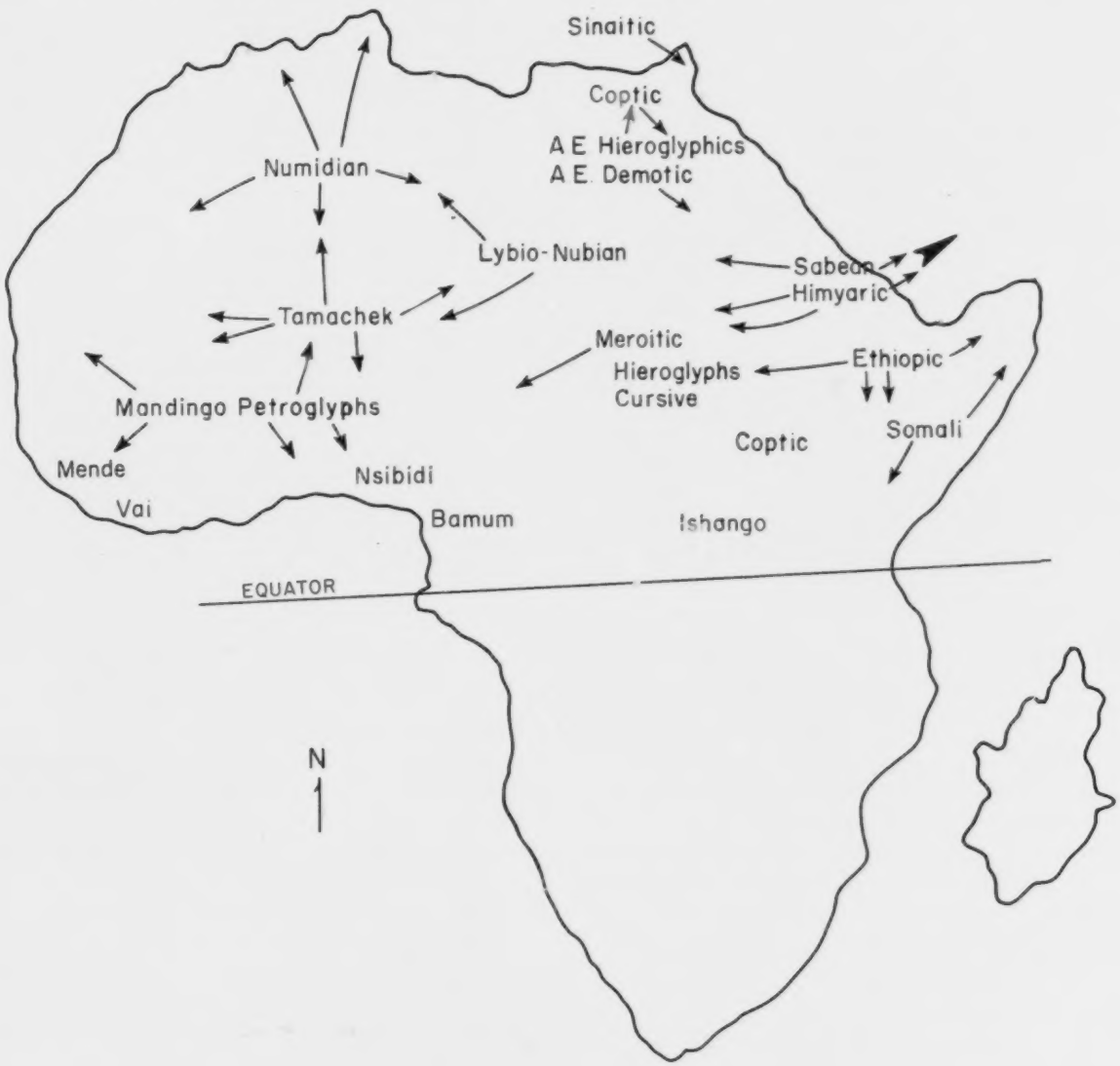
WRITING SYSTEMS OF AFRICA ABOVE EQUATOR



A FACT SHEET ON AFRICA

Geography: Africa is the second largest continent, 11,688,728 square miles in extent, and about five times as large as the visible face of the full moon. The Sahara Desert alone is bigger than the United States. Lake Tanganyika, 420 miles long, is the longest lake in the world, and the Nile is the longest river. The Victoria Falls are twice as high and nearly twice as wide as Niagara. The Suez Canal is twice as long as the Panama Canal. The continent extends from the North Temperate Zone to the South Temperate Zone, the Equator cutting across almost the exact center. Although Mt. Kilimanjaro is almost on the Equator it is always snow-capped, since it is 19,340 feet high. The coastline is so smooth that there are few good harbors.

History: The first beginnings of our own civilization were African, arising in Egypt thousands of years ago, while Europeans still lived in caves. Historians and archeologists are just starting to learn about other ancient African civilizations centered in Nigeria, Rhodesia, Ethiopia, the Sudan, Uganda, Mali, and other places. The terrible slave trade, begun by Arabs and continued by Europeans, ruined prosperous cultures and killed or stole away millions of people; in order to feel less guilty the Europeans came to believe that all the Africans were savages who were better off in slavery, but the first accounts of travelers, before the damage was done, tell quite a different story.

Population: The population of Africa is 344,484,000. There is a wide variation in appearance. The Watutsi grow to about 7 feet tall, the tallest people in the world, while the Pygmies, at 4 feet, are the smallest; all the others, like the rest of us, are in between. Skin colors of the African people vary from the Mediterranean shades of North Africa to very dark, with all shadings in between. Also there are large numbers of people from Europe and from Asia, particularly India and Malaysia.

Nations: There are 56 countries in Africa of all sizes and political conditions. Thirty-nine are members of the United Nations. There are colonies ruled from Europe with no representation, such as Angola. Ethiopia has an emperor; Morocco a king. Several countries have presidents. Twelve, such as Nigeria and United Republic of Tanzania, are members of the British Commonwealth, like Canada and Australia.

Economics: Africa furnishes large portions of the world's supplies of diamonds, gold, ivory, cobalt, chromium, manganese, copper, cotton, oil, rubber, cocoa, sisal, tea, coffee, cloves, and uranium. However, so much of the natural resources has been used for the enrichment of the colonizers that the people of Africa are, generally speaking, very poor, so that they cannot afford adequate food, clothing, housing, or education. In the colonies, Africans are usually paid much less than Europeans for their work, sometimes only a twentieth as much.

Languages: There are about 2,000 languages. English, French, and Portuguese are the commonest European languages. Swahili is spoken in much of East Africa. Here is a South African song in the language of the Tembu tribes:

Nkosi sikelel'iAfrica.	God bless Africa.
Maluphakanyis'udumo Iwayo.	May her praises be raised.
Yizwa imithandazo.	Here our prayers.
Nkosi sikelela.	God bless.
Woza moya, woza moya,	Come Spirit, come Spirit,
Woza moya oyingewele,	Come Holy Spirit,
Usisikelele,	And bless us,
Thina lusapho lwayo.	Us, her children.

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LIST OF AFRICAN MISSIONS

The following addresses may be helpful as sources of information about specific countries. We suggest sending a stamp or, better, a large self-addressed stamped envelope, just as a courtesy.

Permanent Mission of Algeria, 750 Third Ave., 14th Floor, New York 10017

Permanent Mission of Botswana, 866 United Nations Plaza, Rm. 498, New York 10017

Permanent Mission of Burundi, 60 East 42d St., Rm. 763, New York 10017

Permanent Mission of Cameroon, 866 United Nations Plaza, Rm. 650, New York 10017

Permanent Mission of the Central African Republic, 386 Park Ave. South, New York 10016

Permanent Mission of Chad, 150 East 42d St., Apt. 5C, New York 10017

Permanent Mission of the Congo (Brazzaville), 444 Madison Ave., Rm. 1604, New York 10017
Permanent Mission of the Congo (Kinshaha), 211 East 43d St., 14th Floor, New York 10017
Permanent Mission of Dahomey, 4 East 73d St., New York 10021
Permanent Mission of Ethiopia, 866 United Nations Plaza, Rm. 560, New York 10017
Permanent Mission of Gabon, 866 United Nations Plaza, Rm. 536, New York 10017
Permanent Mission of Gambia, c/o O.A.U., 211 East 43d St., New York 10017
Permanent Mission of Ghana, 144 East 44th St., New York 10021
Permanent Mission of Guinea, 17 East 73d St., New York 10021
Permanent Mission of Ivory Coast, 46 East 74th St., New York 10021
Permanent Mission of Kenya, 866 United Nations Plaza, Rm. 486, New York 10017
Permanent Mission of Lesotho, c/o O.A.U., 211 East 43d St., New York 10017
Permanent Mission of Liberia, 235 East 42d St., New York 10017
Permanent Mission of Libya, 866 United Nations Plaza, New York 10017
Permanent Mission of Malagasy, 301 East 74th St., Apt. 2H, New York 10021
Permanent Mission of Malawi, 777 Third Ave., 24th Floor, New York 10017
Permanent Mission of Mali, 111 East 69th St., New York 10021
Permanent Mission of Mauritania, 150 East 52d St., New York 10022
Permanent Mission of Morocco, 757 Third Ave., 23d Floor, New York 10017
Permanent Mission of Niger, 866 United Nations Plaza, Suite 570, New York 10017
Permanent Mission of Nigeria, 757 Third Ave., 20th Floor, New York 10017
Permanent Mission of Rwandese Republic, 120 East 56th St., Rm. 630, New York 10002
Permanent Mission of Senegal, 46 East 66th St., Third Floor, New York 10017
Permanent Mission of Sierra Leone, 30 East 42d St., Rm. 608, New York 10017
Permanent Mission of Somalia, 236 East 42d St., Third Floor, New York 10017
Permanent Mission of South Africa, 300 East 42d St., 17th Floor, New York 10017
Permanent Mission of Sudan, 757 Third Ave., 12th Floor, New York 10017
Permanent Mission of Tanzania, 205 East 42d St., New York 10017
Permanent Mission of Togo, 801 Second Ave., New York 10017
Permanent Mission of Tunisia, 40 East 71st St., New York 10021
Permanent Mission of Uganda, 801 Second Ave., New York 10017
Permanent Mission of United Arab Republic, 900 Park Ave., New York 10021
Permanent Mission of Upper Volta, 236 East 46th St., New York 10017
Permanent Mission of Zambia, 641 Lexington Ave., New York 10022

Rhodesia is not legally recognized as a free country by African countries other than South Africa, nor by the United Nations. Other African nations are not friendly toward South Africa because of her vicious system of racial apartheid.

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CULTURAL INSIGHTS — AFRICA

The Hi, Neighbor series of books (Hastings House, New York) is most suitable for classroom usage in teaching about several African countries, songs, games, stories, holidays, and dress.

Some important holidays of Ethiopia are described here. Due to Ethiopia's dissimilar calendar and method of reckoning time, pupils will enjoy learning about this faraway land, so full of history and prehistorical sites yet to be understood by modern man!

The country of Ethiopia, situated as she is in the highlands of East Africa, is a land of perpetual sunshine. Her calendar has 13 months, and is often referred to as " Thirteen Months of Sunshine."

The " Thirteen Months of Sunshine " are based upon the Julian calendar which has been retained by the Ethiopian people. The Western World discarded the Julian calendar and adopted the Gregorian calendar 400 years ago.

There are 12 months of 30 days each. There is 1 month of 5 days (during leap year, this month has 6 days). There is also a difference of 7 years in the calendar, hence 1967 in the U.S.A. is 1960 in Ethiopia.

The first of the important holidays is New Year's Day (Inkuta'tash) around which a Unit of Study for Grade One has been written. Other holidays of great national significance are: Maskal, Yezew Ba'al, Timkat, Genna (Christmas), Easter, Patriots' Liberation Day, and the King's birthday. Several of these holidays are discussed below.

Inkuta'tash is the Ethiopian New Year. This day falls in September, usually on the 11th. The month which begins the New Year is called Maskaram, and like 11 other months, has 30 days. Schools reopen following Maskaram, hence the first month of the official Ethiopian calendar is also the first month of the Ethiopian school year.

Inkuta'tash begins with the gathering of flowers. Boys and girls spend the day making lovely bunches of flowers out of those gathered from the countryside and gardens. These are given to friends and neighbors as an expression of good wishes for the coming year. Sometimes the children are given coins in return.

Traditional mores in Ethiopia ascribe to children a special place and role. Hence, their activities are quite separate from those of adults. Children understand this and revere their own special status as children. They may dress up for the afternoon and then look forward to the evening time when they will be able to observe the adults in the home preparing for larger festivities such as dinner parties, dancing, formal receptions, and such. Long before the nighttime activities begin, the children are tucked into bed with a traditional story or folktale told by Mother.

Maskal also falls in September. Maskal is a religious holiday, related to and celebrating the finding of the True Cross by St. Helena. People everywhere gather in the openfield or public squares, each bringing a stick of green wood for the occasion. In the center of the square or open area, the sticks are piled high around a tall pole which has been previously secured for the festivities. A cloth is placed over the pile of sticks and, finally, flowers from the fields are put atop. During the festivities, the cloth is removed and the entire structure is set afire. There is much dancing and chanting afterwards.

The story of Christmas in Ethiopia is always well received by young children, especially because it falls on another date and is celebrated quite different from the United States. The following story may be adapted for presentation to the various age groups.

In far off Ethiopia, a country on the other side of the world, Christmas is not celebrated in December. Christmas is celebrated in January. This is because Christmas Day falls on January 7th in Ethiopia, and not on December 25th, as it does in America. The Ethiopian calendar is different from the American calendar and so the holiday comes at another time.

In far-off Ethiopia, there is no snow at Christmas and no one brings a Christmas tree indoors to make the house beautiful. Trees are forever green over there. Flowers are always blooming in the gardens around the people's homes. Children and ladies just go outside and cut lovely flowers to bring inside the house for the holiday. The homes are made to look bright and full of color in this way.

Ethiopia was one of the very first countries in the world to celebrate Christmas, and the people have kept the custom year after year. First of all, everyone goes to church the night before and stays through until the morning comes. On Christmas, in the morning, the important people of the church recite poetry, dance to soft drumming, and then the service is over.

During the day, the most important game of the year is played in a large meadow. The game is called "Genna." There are two teams of men or of boys, and each team tries to strike a wooden ball across the field to the opposite sides. It is a hard game to play, so ladies do not play. Of course, little girls do not either. They watch the game. The game lasts all day, until the sun is ready to set.

Later in the evening, in every home, there is much joy and merrymaking. The winners of the "Genna" game are welcomed to join in the fun.

The ladies have good foods prepared for supper. The bread is called "injera" and is placed upon a large round tray. This large "injera" is eaten with any meat prepared — chicken, beef, lamb—and with many vegetables. There is also a good sauce which is called wat. The wat is quite hot to taste and very good with the meat.

Later in the night there is singing and dancing and storytelling for the young children before their bedtime.

Patriots' Day is celebrated early in March (of the Western calendar). Schoolchildren, Boy Scouts, soldiers, and patriots march or ride on horseback to a monument in Addis Ababa where ceremonies are held to commemorate the patriots who died in the Italian invasion of the 1930's.

Using library books for the value of the picture content is another excellent way to teach about African culture. The teacher may select books with good colored pictures of life in various African countries from the school library. These may be used as a class library set for several days at a time, giving the children the

opportunity to " look " at pictures. The text in books is not often suitable for reading to young children, yet the purpose of browsing through the books with good pictures depicting African life and culture is to discover such facts as:

1. Africa is a continent of deserts, grasslands, mountains with snow on top, forests, and great lakes as well as rivers.
2. The people in Africa are not all alike; they are as varied as people in other continents.
3. The Afro-American carried from Africa to America skills and esthetic values which are a part of the culture in the United States now.
4. African countries are all different; the ways of life in various countries are different. Yet there is a " continental " culture observable through the music, art, and several cultural institutions: religion, family, recreation.

In addition to learning globe and map skills through the preceding suggestions, pupils may be introduced to archeology and anthropology.

An excellent film to be used for these purposes is:

" What Color Are You?" Encyclopedia Britannica, color sound film, No. 2554.

UNIT OF STUDY COMBINED WITH CLASSROOM PROJECTS ON FOOD AND CLOTHING

A natural way to incorporate African culture and history into the curriculum is by including African food and clothing with the regular units on food and clothing. This can be a successful unit of study as well as a classroom project involving parents. An international dinner could be served, and some pupils could wear costumes representing the national dress of the countries represented. Authentic pictures of national dress can be found in libraries and used as examples.

These materials will be useful in the study:

a. The African Cook Book, Bea Sandler, Harvest House, 150 East 30th Street, New York, N.Y.
b. African napkins and matkins from: The Wright Studio, Indianapolis, Indiana
c. Models of clothing in cutouts for pupils to " dress themselves like "
d. Hi, Neighbor, Series Book 1–5, UNICEF, U.N. Plaza, N.Y.
e. Imagination

A sampling of foods to be prepared is as follows:

Fruits of Africa Salad
Groundnut Soup (peanut soup)
Baked Bananas
Groundnut Bread
Nigerian Pancakes
Fried Cookies
Mango-Banan Sundae
Fried Plantains (Bananas)
Maize Soup (corn soup)
Fu-Fu (yams)
Fried Fu-Fu (yams)
Wat and Injera (East Africa-Theiopia)

Pupils will easily and readily learn which foods grow in particular geographic areas, which foods are similar to those of their own parents' country of origin, and interestingly enough, which foods are used in the Caribbean area in the same way.

Recipes to be used in this unit follow:

DISHES FOR ANY OCCASION — SIDE DISHES

Mango Salad

yield: 8 servings

CUT	2	mangoes in ½-inch cubes in a 2-quart bowl
ADD	½	fresh pineapple cut in ½-inch cubes
BLEND	1 cup	vinegar (white) with
	1 cup	apricot or papaya nectar
		Pour dressing over fruit.

SERVE ON lettuce cups individually or in a bowl

(From THE AFRICAN COOK BOOK by Bea Sandler. Harvest House.)

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African Recipes

KPWET (corn soup)

6 ears corn
salt
4 cups water or milk
pepper

Scrape corn off ears. Press through a sieve, dilute with liquid, add salt and pepper. Cook slowly, stirring constantly, until thick.

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PEANUT SOUP

10 tbsp. or 6 oz. peanut butter
red pepper (optional)
bit of chopped onion (optional)
2 cups salted water or chicken broth
small tomato (optional)

Mix peanut butter and liquid, stirring slowly until dissolved. Bring mixture slowly to a boil. Add optional ingredients if desired. Serve.
Peanut soup may be used as a sauce for shrimp, beef, or chicken. For a main dinner course, use peanut soup as a basting over a cut-up chicken. Bake chicken slowly until tender.

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PEANUT LOAF

2 cups cooked rice	1½ cups milk
2 cups peanuts, ground fine	2 tsp. salt
3 eggs	pinch of pepper

Mix rice and peanuts. Beat eggs slightly. Add milk gradually to eggs. Combine with rice and peanuts. Add salt and pepper. Pour over greased loaf baking pan. Bake in a moderate oven (350°). Serve with a cream white sauce or cheese sauce. This is a good meat substitute.

(Used by permission of the Judson Press. From TABLE TALK AND TIDBITS by Dorothy A. Stevens.)

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Nonalcoholic Ethiopian Punch
yield: 1 gallon

COMBINE	1 cup	raspberry syrup
	1 cup	maraschino cherry juice
	1 cup	orange juice
	1 cup	lemon juice
	1 cup	pineapple juice
	1 cup	grapejuice
	2½ qts.	water or sparkling water or 7 Up

SERVE out of punchbowl garnished with orange slices and plenty of ice.

(From THE AFRICAN COOK BOOK by Bea Sandler. Harvest House.)

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DISHES FOR ANY OCCASION — DESSERTS

Tropical Whip
yield: 8 portions

In a 2-quart bowl

BEAT	4	egg yolks with
	¼ cup	sugar until light.
ADD	4	mashed bananas
	2 cups	crushed pineapple (#2 can)
	1 cup	orange juice
	½ cup	shredded coconut.

POUR into freezer pans and freeze until mushy.

BEAT	4	egg whites until stiff.
ADD	¼ cup	sugar. Beat to meringue consistency. Fold into fruits. Freeze until firm.

SERVE in dessert (or stemmed bar) glasses topped with whipped cream and maraschino cherries with stems.

(From THE AFRICAN COOK BOOK by Bea Sandler. Harvest House.)

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GEOGRAPHY — AFRICA

A modern globe and an up-to-date world map are two essential tools for teaching social studies. Not only does the pupil learn about the geographical areas of the world, climatic regions, and weather changes, he has an opportunity to trace the movements of populations of people from place to place — in this instance the African people.

Such a map as the one on the next page can be rexographed by the teacher and afford the pupils the discovery of Africa's several geographic regions, interestingly arranged by nature in "layers," neatly one atop the other.

Physical maps which show the mountain ranges of Africa are also interesting, especially the eastern range, where the human family developed. Some of the mountaintops are covered with snow, an interesting feature of the continent so often thought of as hot.

A second good map for reproducing or examining is the map on slave routes to the New World, indicating the several water routes across which the African people were brought to the New World. Should the teacher wish to, the class might also draw water routes followed by the African explorers to the New World during the pre-Columbian days.

CLIMATE ZONES OF AFRICA

MOUNTAIN RANGES OF AFRICA

Country by Country, or Region by Region, in Africa

Pupils may learn about African countries in the following ways:

1. Alphabetization of African countries.
2. List African countries in regional groups.
3. List those located in specific geographic regions, desert, grassland, forest, mountain, etc.
4. Class assignments for research on *one* country, in depth. Each pupil may be assigned a different country.

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Suggested Class Project

The Products of Africa

Pupils may be assigned into committees to seek out the names of natural resources, products, and areas where these are found. A good wall map of Africa, an outline map of Africa made by a student, and a few accurate books on African resources are all that are needed. This project can last for 2 weeks and lends itself to correlation with other studies of either products of the world, or, further study of individual African countries.

Below is an example of the way in which the outline map of Africa can become another wall map for the classroom, entitled " The Products of Africa."

Upon completion of the project, each student can be given a copy for his notebook, through usage of a rexograph master and duplication of the final map.

The Products of Africa

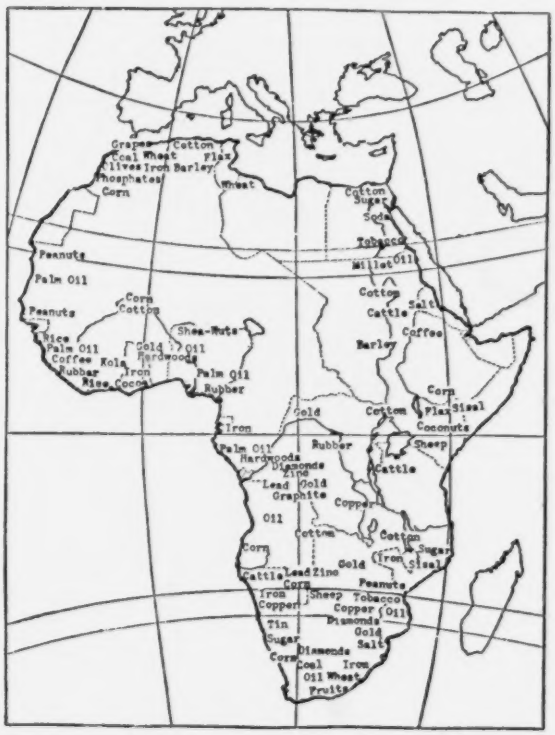

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TABLE II

LANDS OF LOW, MIDDLE AND HIGH CARRYING CAPACITY OF THE SEVERAL CONTINENTS

——— *Useless or low carrying capacity* ———

Continents	*Total area sq. miles*	*Deficient Rainfall*	%	*Deficient solar energy polar-tiaga*	%	*Mountain-ous lands*	%	*Total useless or low carrying capacity*	%	*Total medium & high carrying capacity*	%	*Africa's advantage in medium or high carrying capacity*
AFRICA	11,497,000	3,910,000	34	none	0	805,000	7	4,715,000	41	6,782,000	59	
ASIA	18,000,000	3,420,000	19	3,420,000	19	7,020,000	39	13,860,000	77	4,140,000	23	2,642,000
N. AMERICA	9,323,000	1,025,000	11	3,915,000	42	1,583,000	17	6,523,000	70	2,800,000	30	3,982,000
S. AMERICA	6,889,000	757,790	11	none	0	1,033,000	15	1,791,140	26	5,097,000	74	1,685,000
EUROPE	3,879,000	none	0	946,960	24	504,270	13	1,451,230	37	2,427,770	63	4,354,230
AUSTRALIA	2,947,581	1,249,324	42	none	0	29,745	1	1,279,069	43	1,695,512	57	5,086,488

(From FREEDOMWAYS magazine, p. 64, Vol. 3, No. 1, Winter 1963.)

HISTORY — AFRO-AMERICAN

Calendar of Afro-American Contributions to America

DAY	NAME	YEAR BIRTH	YEAR DEATH	CONTRIBUTION
JANUARY				
4	Benjamin Lundy	1789	1839	Colonizationist
15	Martin Luther King, Jr.	1929	1968	Civil rights leader
17	Paul Cuffes	1759	1817	Colonizationist, seaman, philanthropist
18	Dr. Daniel Hale Williams	1858	1931	Surgeon, performed first successful human heart operation
Note: 5	George Washington Carver Day Governor's Decree, 1945, N.Y.	1864	1943	World's greatest chemurgist
FEBRUARY				
1	Langston Hughes	1902	1967	Poet, writer
3	Charles Henry Turner	1867	1923	Biologist, studied colony life
14	Richard Allen	1760	1831	Founder of African Methodist movement
14	Frederick Douglass	1817	1895	Abolitionist, statesman, orator
23	W. E. B. Du Bois	1868	1963	Writer, historian, scholar
27	Marian Anderson	1908	——	Concert artist
Note:	Negro History Week embraces Douglass' birth date.			
MARCH				
12	Col. Charles Young	1864	1922	Martyr, soldier
18	Norbert Rillieux	1806	1894	Inventor of the sugar refining process
Note: 5	Crispus Attucks in 1770 was first American to die in cause of Revolutionary War.			
7	Estevanico in 1539 was discoverer of seven cities of Cibola in Southwest.			
10	Harriet Tubman	1820	1913	Underground railroad leader
20	Jan Matzelinger	1852	1887	Patented the shoe lasting machine
APRIL				
5	Capt. Robert Smalls	1839	1915	Civil War hero, deliverer of "Planter," southern gunboat to Union lines

DAY	NAME	YEAR BIRTH	YEAR DEATH	CONTRIBUTION
5	Booker T. Washington	1856	1915	Educator, orator
9	Paul Robeson	1898	——	Baritone, actor
11	Percy Julian	1899	——	Chemist
23	Granville T. Woods	1856	1910	Inventor
26	James Beckwith	1798	1867	Fur trader, explorer, Beckwith Pass on Pacific coast named in his honor
29	"Duke" Ellington	1899	——	Musician, composer
26	John James Audubon	1785	1851	Artist, ornithologist, Audubon Society named after him
MAY				
2	Elijah McCoy	1844	1928	Inventor
2	Nannie H. Burroughs	1879	1961	Educator
6	Major Martin Delany	1812	1885	Author, Civil War hero
11	William Grant Still	1895	——	Musician, orchestral music
13	Joe Louis	1914	——	Heavyweight champion
18	Malcolm X	1925	1966	Human rights leader
18	P. W. Chavers	1876	1933	Author, banking bill
30	Countee Cullen	1903	1946	Poet
Note:	Lewis Temple, a slave, died May 18, 1854, inventor of Temple Toggle Harpoon.			
JUNE				
3	Dr. Charles R. Drew	1904	1950	Developer of blood plasma
3	Roland Hayes	1887	——	Concert artist
11	Charlotte Hawkins Brown	1882	1961	Author, educator
17	James Weldon Johnson	1871	1938	Poet, composer, lawyer
20	Charles W. Chestnutt	1858	1932	Pioneer
21	Henry O. Tanner	1859	1937	Painter
27	Paul Laurence Dunbar	1872	1906	Poet
Note:	On June 30, 1839, Joseph Cinque, led revolt aboard the *Amistad*, slave ship, and began return to Africa.			
JULY				
11	Mary McLeod Bethune	1875	1955	Educator, presidential advisor
24	Ira Aldridge	1807	1867	Actor
24	Charles S. Johnson	1893	1956	Sociologist
Note:	On July 18, 1863, Sgt. William H. Carney died. Civil War hero.			

DAY	NAME	YEAR BIRTH	YEAR DEATH	CONTRIBUTION
AUGUST				
4	Robert Purvis	1810	1898	Abolitionist
7	Ralph J. Bunche	1904	1971	Social scientist, Nobel Prize winner
8	Matthew A. Henson	1866	1955	Explorer, planted U.S. flag on North Pole
10	Clarence Cameron White	1880	1960	Violinist, composer
14	Ernest Everett Just	1883	1941	Marine biologist
16	Peter Salem		1816	Minuteman of Bunker Hill, Revolutionary War
17	Marcus Garvey	1887	1940	Nationalist philosopher
SEPTEMBER				
1	Hiram R. Revels	1822	1901	1st U.S. Negro Senator
2	James Forten	1776	1842	Inventor, abolitionist
6	J. A. Rogers	1884	1965	Anthropologist
12	Prince Hall	1748	1807	Free Masonry leader
12	Jesse Owens	1913	——	Olympic star
13	Alain Leroy Locke	1886	1954	Philosopher, author
	John Henry (many writers believe John Henry's feats took place in Sept. mid-1800's)			Legendary figure who defeated a machine in a steel-drilling contest
24	E. Franklin Frazier	1894	1951	Sociologist
OCTOBER				
10	R. Nathaniel Dett	1882	1943	Pianist, composer
NOVEMBER				
9	Benjamin Banneker	1731	1806	Astronomer, inventor, mathematician
16	W. C. Handy	1873	1958	Originator of blues
DECEMBER				
1	Harry T. Burleigh	1866	1949	Composer
6	Theodore K. Lawless	1892	1971	Dermatologist
15	William A. Hinton	1883	1959	Bacteriologist — developer of Hinton test for syphilis
19	Carter G. Woodson	1875	1950	Historian

In presenting the people of the United States, first as immigrants, then later as:

discoverers and explorers, colonial and revolutionary leaders, leaders in establishing a n[illegible]n, leaders in the fight for human rights, leaders in industry and science, leaders in the arts and patriotism, the true role and relationship of the Afro-American to the period of time of incident should be placed in context.

As in every other curriculum area, the role of Africa or of African descendants should be contextual, rather than appendaged and apart from. The books listed in the appendix of this manual include references for library research and classroom usage. These materials can be used concurrently with the regular textbook, so that the pupil gains a realistic picture of American historical development and can thereby deal with the confrontation of black and white which looms so largely in the common life today.

In order to be able to work with such concepts as "What kind of a world would you like to live in?" or "What are some of America's most pressing problems today?" or "How can people best live together in the future?" the pupil needs exposure to the continuum of the "fight for freedom" which has been waged from the time that the first African was put aboard a slave ship — in 1441.

Choice of words is important, for example: African people were forcibly brought to the New World during the 16th, 17th, 18th, and 19th centuries in order to supply the labor force needed to build the country. (Negroes did not come from Africa, nor were the first African slaves brought to the New World, or to United States soil in 1619.) American historical development is related to Industrial Revolution, and the relationship needs presentation in context. (See World Book Encyclopedia, "Industrial Revolution.")

The importation of African people was a carefully kept recorded venture. See chart below as an example of bookkeeping during the 18th century.

SHIPMENTS OF SLAVES INTO SOUTH CAROLINA FOR THE YEARS 1710 TO 1796:

Source of origin given as "Africa"		20,564
Gambia (including Senegal and Goree)		3,652
"Guinea" (from sources indicated as Gold Coast, Cabocorso Castle, Bande, Bance Island and Windward Coast)		6,777
Calabar (Old Calabar, New Calabar and Bonny)		9,224
Angola		3,860
Madagascar		1,011
Slaves brought directly from Africa	45,088	
Slaves imported from the West Indies	7,046	
Slaves imported from other American ports	370	
		52,504

1733–1785:

Origin as "Africa"		4,146
The Gambia to Sierra Leone		12,441
Sierra Leone		3,906
Liberia and the Ivory Coast (Rice and Grain Coasts)		3,851
Guinea Coast (Gold Coast to Calabar)		18,240
Angola		11,485
Congo		10,924
Mozambique		243
East Africa		230
Imported from Africa	65,466	
Imported from the West Indies	2,303	
		67,769

(From AFRICA: HER HISTORY, LANDS AND PEOPLE by John A. Williams. 1965. Cooper Square Publishers, N.Y. 10003.)

An excellent book for use in the area of Americans of African descent who have participated in all of the fields of endeavor to build America is:

They Showed the Way by Charlemae Rollins, New York, N.Y. Crowell Company, 1964.

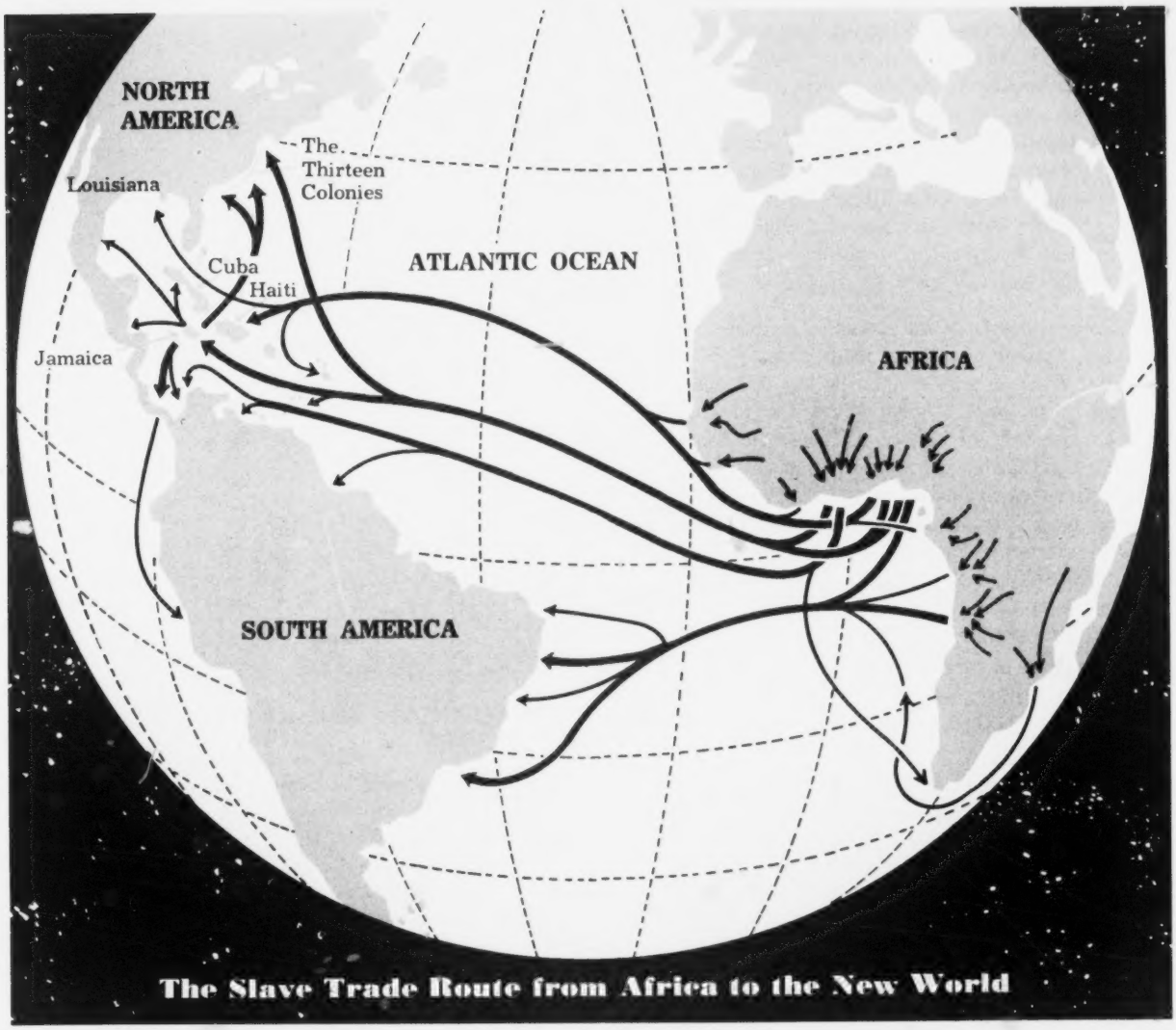
The subjects of Slavery in America, Slave Insurrections, The Revolutionary War, The Civil Wa., Reconstruction, and Civil Rights should be treated along with The Industrial Revolution, The Thirteen Colonies, The Declaration of Independence, The Westward Expansion, and The Gaining of Statehood.

The Afro-American for Liberation

During the 16th century, the first insurrection took place. The name of the leader is not yet known. In what is now South Carolina, a Spanish colony of about 500 Spaniards and 150 African slaves was shortlived, due to the rebellion of the African slaves who killed their masters and escaped to the Indians. The remaining Spanish colonists left for Haiti in 1526.

Until about 1675, there were not large populations of African slaves in the colonies. Slavery was not legalized until 1660, and the Atlantic slave trade had not yet begun in earnest.

There were about 350 slave revolts or insurrections from the 17th to the 19th centuries. The Africans fought against slavery overtly and covertly. Some of the ways in which enslavement was fought were committing suicide, individual or mass, and infanticide, staging hunger strikes, breaking of implements, poisoning of the owner and his family, feigning illness, inflicting harm upon oneself (breaking one's own arm or leg to prevent being worked), setting fires to fields and houses of the owner, running away, plotting with Indians against the settlers, joining the British forces during the Revolutionary War.



The Slave Trade Route from Africa to the New World

(Used with the written permission of the JUNIOR CATHOLIC MESSENGER, published by Geo. A. Pflaum, Publisher, Inc.)

So aggressive were the Africans against the state of enslavement, laws known as Slave Codes had to be passed and owners had to keep fi earms under their beds and pillows to be assured of self-defense and preservation against African uprisings. There were no docile slaves — or happy slaves singing and dancing at night on the plantations. This was a false image perpetrated long after slavery had legally ended to sustain what had become white supremacy in America.

Important slave rebellions were:

1741 — In New York City, 31 slaves put to death for planning a rebellion.

1800 — Gabriel Prosser, in Virginia, led 1,000 slaves to rebel. A torrential storm defeated the execution of the revolt and Prosser, along with many followers, was executed.

1822 — Denmark Vesey, in South Carolina, planned an extensive military onslaught against slave-owners. His plan was betrayed by " house servants."

1831 — Nat Turner, in Virginia, began a rebellion in which all slaveowners and their families were to be killed. When he was captured, finally, he was put to death.

1839 — Joseph Cinque led a mutiny aboard the ship *Amistad* on the high seas and landed at Montauk Point, Long Island. His case and that of the other Africans who mutinied with him was finally taken to the Supreme Court, and the Africans were set free.

What had begun as an economic answer to a labor shortage, became a national institution by the time of the Civil War. It was against the law to teach a slave to read or to write. Slave families were broken up through the sale of family members at the auction block. A master had the right to whip, punish severely, sell, or give away a slave. The African people were not allowed to perpetuate their own culture, religion included. A part of the Christianization of the African in the colonies was the teaching that he (the African) was meant, by God, to serve white people.

Pupils should understand that the difference between slavery in the colonies (and later, the United States of America) and elsewhere at any time in the course of human history is this:

The process of taking away the culture and humanity of the African people, called *dehumanization.*

Famous Civil Rights Leaders

During the 19th century, the following were outstanding:

Frederick Douglass
David Ruggles
David Walker
Henry Highland Garnett
Harriet Tubman
Sojournor Truth

During the 20th century, the following are outstanding:

Marcus Garvey
Malcolm X
Stokely Carmichael
James Forman
Martin Luther King, Jr.
W. E. B. Du Bois
Edward Blyden
Fannie Lou Hamer
Dick Gregory
William Monroe Trotter

HISTORICAL FIGURES — UNITED STATES

Simplified stories of persons who should be known to the children may be read to the youngest, or rexographed for the older pupils who can read (upper first grade, second grade).

Examples:

Martin Luther King, Jr.

Mr. King was a very good man. He was also very smart. He was a preacher, who believed in love so much that he would never strike back if someone hit him.

He worked for peace among the races of men and was killed for this work. He wanted to be remembered as someone who worked for peace, love, and harmony.

Phoebe Fraunces

George Washington, the first President of the United States, was saved from death by a young girl named Phoebe Fraunces. It so happened that one night, someone put poison in George Washington's soup, at the restaurant owned by Phoebe's father.

Phoebe found out about it, rushed to the table where George Washington was being served his soup, and threw the soup away. Wasn't she smart?

Who Am I Quiz For Assembly Programs
Suggested for Grades 3–4

This is a stimulating activity which can involve the audience as well as the class presenting the play. Best time for presentation is on Frederick Douglass' birth date, February 14th, which is during the week celebrated as Negro History Week. This is a natural culminating activity for the grades, as by this time, all pupils have been exposed throughout the previous months to Afro-American culture and contributions to the United States.

Cast: varied, each character dressed in accordance with the personality he or she portrays.

Props: varied, pupils may paint background scenes appropriate to the contributions included in the quiz.

1—I am the first Afro-American woman to play and win the championship at Wimbledon, England. I am a tennis player. I wrote the story of my life in the book, I Always Wanted To Be Somebody.
(ALTHEA GIBSON)

2—I was a baseball player. I was the first Afro-American to play in big league baseball.
(JACKIE ROBINSON)

3—I helped to construct the tunnels through the mountains of West Virginia. Songs, poems, and stories have been written about me because I won a race against a steel drill.
(JOHN HENRY)

4—I am called The Father of the Blues because I sat down and wrote the musical notes that my people had been composing and singing for many years. There is a film about my life which you may have seen already.
(W. C. HANDY)

5—I lived about 100 years ago. I was a poet and wrote five books of verse. I am famous around the world for my poetry. One of them is The Seedling.
(PAUL LAURENCE DUNBAR)

6—I was born in Maryland. When I was in elementary school I did not spend much time playing with other children. I preferred to spend time solving mathematical problems. I made the first striking clock in America. I published an almanac. I was chosen by Thomas Jefferson to help plan Washington, D.C. I memorized all the plans drawn up, and when they were needed, I drew them all again from memory.
(BENJAMIN BANNEKER)

7—I invented and patented the first shoe lasting machine that made it possible for shoes to be produced in mass production. I worked for 11 years at my invention.
(JAN MATZELINGER)

8—I wrote The Three Musketeers, which has been made into a movie for boys and girls to enjoy.
(ALEXANDER DUMAS)

9—I was born on February 14, 1817. I was born into slavery. I escaped by masquerading as a sailor. I found work and used the money earned to buy books. I became a famous orator. I traveled to England and spoke against slavery. There is a museum in Washington, D.C., named after me. Negro History Week celebrates my birth date.
(FREDERICK DOUGLASS)

10—I was a great speaker long ago. I told stories which had a moral at the end. These stories have come down to children through the centuries. They are called Fables.
(AESOP)

11—I was a famous writer of history, biography, poetry, and plays. I loved children and lived in Harlem whenever I was in New York. Some of my best poems are in a book called the Dream Keeper.
(LANGSTON HUGHES)

12—I am now called The Father of Negro History. I worked all of my life and gave all of my time to writing down the truth about black people of the Old World and of the New World. I began Negro History Week and the first large publishing house for African and Afro-American history. Scholars all over the world read my books.
(CARTER G. WOODSON)

These are added persons of note. The teacher may write her own descriptions, or involve the pupils in writing descriptions. Suggested additions are:

Dr. Charles Drew — developer of the blood bank and first director

Dr. Daniel Hale Williams — first to perform open heart surgery

Haile Selassie — Emperor of Ethiopia

Malcolm X — fighter for human rights for the Afro-American people

Garrett Morgan — inventor of the traffic signal and the gas mask

Gwendolyn Brooks — poet, winner of the Pulitzer Prize for poetry in 1950

" Duke " Ellington — jazz concert composer

Phoebe Fraunces — heroine who saved George Washington's life in her father's restaurant, Fraunces' Tavern, New York City

J. A. Rogers — a pioneer in Afro-American history

Martin Luther King, Jr. — civil rights martyr

Pupils will become engrossed in the research related to developing a complete " quiz " for assembly presentation.

This same type of quiz can be utilized in the classroom.

MATHEMATICS

Paul Williams

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Mathematics in the earliest years is principally concerned with concepts, and then with the application of the concepts to concrete situations. Hence, other subject areas are highly correlated with the teaching of mathematics for the youngest. Stories, songs, even games are used to teach the pupil to understand ordinals, spatial relationships, and time.

Following the same pattern, the teacher can include understandings about African culture and history as well as Afro-American culture and history. A few examples will suffice to orient the teacher.

1. Teach the song about Benjamin Banneker when introducing or reinforcing concepts and understandings about the reckoning of time.
2. Tell the story, or read the story, or have the pupils read for themselves, the story of Benjamin Banneker, who made the first striking clock in America. The clock ran for 22 years without stopping!
3. Discuss the difference between telling time in Ethiopia and in America. In Ethiopia, the first hour of the day is called 1 o'clock (7 o'clock in America), the second hour of their day is called 2 o'clock (8 o'clock in America), and so on. For the second grade pupil, this is a fascinating discovery.
4. With a globe in the classroom, the kindergarten teacher is able to indicate distances between the continents of the world. This is especially well received during U.N. week, when the class is exposed to various cultures through the use of books, filmstrips, films, and folklore. In grades 1 and 2 there can also be a map of the world on hand. Comparison of the sizes of the continents as well as the abundance of water around them is an excellent way to reinforce concepts of space, distance, liquid (water), and solid (land).
5. When introducing the basic geometric shapes, the circle, the square, the triangle, and the rectangle there is another opportunity to relate the learning to the culture of Africa. The basic geometric shapes are used practically throughout the continent of Africa in works of art as well as in designs of cloth used. The popularity of African prints during the 1960's in America affords the teacher to use " everyday-wear " as examples of African prints.

   In the second grade, pupils may be introduced to the ancient pyramids through pictures. Here is another basic geometric form, used in West Africa right up until today, for staking bags of peanuts for marketing.
6. The teacher may use African names in presenting story problems. These names will become familiar to her and to the class once the library in the room is stocked with books about Africa and put to use.
7. The teacher may use situations from African stories or folklore in presenting story problems.

The Ethiopian clock may also be interpolated.

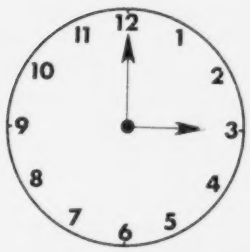
American clock	*Ethiopian clock*
7 a.m.	1st hour of the day
8 a.m.	2d hour of the day
9 a.m.	3d hour of the day
10 a.m.	4th hour of the day
11 a.m.	5th hour of the day
12 noon	6th hour of the day

and so on, until the evening (7 p.m., which is the first hour of the evening) or, 1 o'clock again, in Ethiopia.

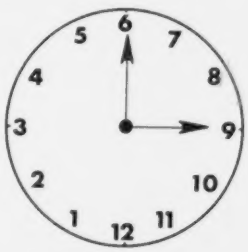
This is not due to the difference in time around the world; this is because the hours are calculated differently in Ethiopia.

Pupils may learn to tell time by using the Ethiopian clock, for example:

1. It is 3 o'clock in New York. What time would it be if the clock in New York were the same as the clock in Ethiopia? (Answer: 9 o'clock)



Face of clock in New York



Face of clock in Ethiopia

It is better not to use the international time zones with the problem, for there is an additional several hours' difference again, due to Ethiopia's location.

From the chart on the following page, several problems may be developed and afford pupils an opportunity to learn about the interesting features of the continent of Africa.

Types of problems which may be developed are:

1. Of the eight important rivers of Africa, which is the longest? The shortest? What is the difference in length between the longest and the shortest? Which river is exactly half of another? Which one? Are there any other rivers where one is exactly half the length of the other? Which two rivers are involved in the second case?
2. Average the square miles of the lakes listed in the chart. Which lake is closest in square miles to the average?
3. How much larger than the Kalahari is the Sahara Desert?
4. Of the three mountains listed as having highest peaks, which one is closest to the average of the total feet?

SOME FEATURES OF AFRICA

Rivers

Nile	4,145 miles
Congo	2,718 miles
Niger	2,600 miles
Zambezi	1,600 miles
Orange	1,300 miles
Senegal	1,050 miles
Zimpopo	1,000 miles
Gambia	700 miles

Lakes

Victoria	26,828 square miles
Tanganyika	12,700 square miles
Nyasa	11,430 square miles
Rudolf	2,473 square miles
Bangweulu	1,900 square miles
Albert	2,075 square miles
Chad*	7,000 square miles

* In rainy season.

Waterfalls

Maletsunyane	630 feet
King George	450 feet
Victoria	355 feet
Aughrabies	Not measured

Deserts

Sahara	3,500,000 square miles
Kalahari	120,000 square miles
Nubian (Sudanese)	Not measured
Namib (South-West Africa)	Not measured

Mountain Ranges

Ruwenzori (Mountains of the Moon)	16,000 feet at highest point
Atlas	13,500 feet at highest point

Highest Peaks

Mt. Kilimanjaro	19,340 feet
Mt. Kenya	17,058 feet
Mt. Cameroon	13,500 feet

(From AFRICA: HER HISTORY, LAND AND PEOPLE by John A. Williams. 1965. Cooper Square Publishers, New York, N.Y. 10003.)

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EGYPTIAN FRACTIONS

Ancient Egyptian fractions were usually expressed as unit fractions, $\frac{1}{3}$, $\frac{1}{12}$. The numerator was usually 1, but the denominator was changeable. This type of thinking would take the fraction $\frac{7}{8}$ and express it as the sum of $\frac{1}{2} + \frac{1}{4} + \frac{1}{8}$; after thinking about it as $\frac{1}{8} + \frac{2}{8} + \frac{1}{8}$. Modern-day activities with money and making change are directly related to this type of thinking. Within the process of working with fractions in the Egyptian manner, there are many applications to classroom situations involved when a fraction is renamed with unit numerator. This method provides the substance of classroom activities geared to demonstrate the extent of the pupils' knowledge of fractions based upon their ability to reinterpret them in terms of a differing denominator and an unchanging numerator. (From Operations With Fractions, No. 3, Series of Informational Pamphlets About Elementary School Mathematics, The State Education Department, Bureau of Elementary Curriculum Development, Albany, 1965.)

The *Ahmes Papyrus,* the oldest recognized mathematical document, was written in Egypt. The capacity of barns for storing grains and the area of plane figures related to surveying received considerable attention. The material recorded in the papyrus illustrated the practical situations to which geometry was applied. (From Geometry and Measurement, No. 5 of a Series of Informational Pamphlets About Elementary School Mathematics, The University of the State of New York, The State Education Department, Bureau of Elementary Curriculum Development, Albany, 1965.)

The Egyptians measured the year of 365 days into 12 months of 30 days each, and an extra month of 5 days (6 in leap year). The earliest date known in the Egyptian calendar is 4236 B.C.

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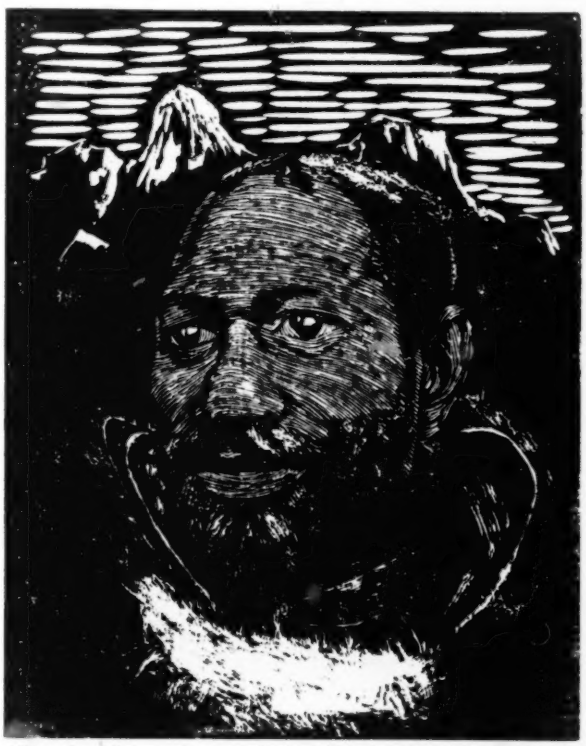
The Ethiopian calendar is an interesting one for pupils to learn about. The year consists of 12 months of 30 days each and a 13th month of 5 days (or 6 for leap year). This much is like the old Egyptian calendar. The year begins during the 9th month of the American calendar.

American year	*American month*		*Ethiopian month*	*Ethiopian year*
1969	Sept. 11–Oct.	10	Maskaram	1962
	Oct. 11–Nov.	9	Tikimt	
	Nov. 10–Dec.	9	Hidar	
	Dec. 10–Jan.	8	Tahsas	
	Jan. 9–Feb.	7	Tir	
	Feb. 8–Mar.	9	Yakatit	
	Mar. 10–Apr.	8	Maggabit	
	Apr. 9–June	7	Miyazya	
	May 9–June	7	Ginbot	
	June 8–July	7	Sane	
	July 8–Aug.	6	Hamle	
	Aug. 7–Sept.	5	Nahase	
	Sept. 6–Sept.	10	Pagumen	

Pupils may determine how old they would be at the present time, by the Ethiopian calendar.

"MATHEW HENSON"
Don Pyburn



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SCIENCE

In the field of science, many Afro-Americans have made contributions which led to a better common everyday life for all. Although children in the early grades do not study biographies, except through the celebration of holidays for the most part, the teacher can interweave the facts presented below into the science lessons as they occur in sequence of the year's study.

GEORGE WASHINGTON CARVER — THE PEANUT MAN

George Washington Carver lived long ago before our parents were born. He was very, very poor. Like most boys and girls he enjoyed watching birds and other animals of the woods. He began studying science when he was a young boy and made up his mind to learn all that he could about plants and animals. He discovered peanut butter could be made from peanuts. That is why he is remembered as the " Peanut Man." He made hundreds of other good things for people out of the peanut, the sweet potato, and the pecan. When you eat peanut butter sandwiches always think of George Washington Carver.

On January 5th, the class may have a Carver Party, and taste peanut butter on crackers, make pictures of Dr. Carver at work in his laboratory, learn the song, " George Washington Carver."

DR. CHARLES DREW — FATHER OF THE BLOOD BANK

Dr. Charles Drew is someone we should always remember. He worked for many, many years to help all the people of the world. He was able to find out how to make blood plasma and keep it stored away for doctors to use when needed. Soldiers all around the world have been given blood from blood banks. People in hospitals have been given blood from blood banks. Dr. Drew was a friend to boys and girls, too, for sometimes boys and girls have to be given blood at the hospital.

This story can be read or told to the class at the time of the Red Cross membership drive, for Dr. Drew was the first director of the Red Cross Blood Bank in Britain.

JAN MATZELINGER — MAKER OF THE SHOE LASTING MACHINE

When you buy a pair of shoes at the store, do you ever wonder how they can be made — and how your parents can buy them for so little money?

Long ago, a man named Jan Matzelinger worked for 11 years to make a machine which is called a shoe lasting machine. His invention is the reason why your shoes cost very little money, for they can be sewn together quickly and cheaply these days.

This story can be read or told when studying community helpers, and the class visits the shoemaker in the neighborhood.

DR. DANIEL HALE WILLIAMS — HEART SURGEON

When current events are discussed, and/or the television programs show heart transplantation, the teacher may take the opportunity to point out to the pupils that the first successful heart operation took place a really long time ago (for them) and was performed by Dr. Daniel Hale Williams, of Chicago, Illinois.

GARRETT MORGAN — INVENTOR

When out walking in the community, and waiting for the traffic light to change from red to green, or from green to red, the teacher has an opportunity to tell the children that a man named Garrett Morgan invented the traffic signal so that cars and trucks can move safely through the streets. Would it not be difficult without the traffic signal? The children can conjure up many answers to the question — and they will remember the name of Morgan along with the traffic signal.

In the field of science, biographies of men who have made major contributions can be studied and reported upon. The research related to the scientist's life should take place during a unit of study concerned with the type of work done by the scientist. For example:

Living Things: —
- George Washington Carver (Chemurgy)
- Percy Julian (Soybean research)
- Charles Henry Turner (Animal behavior)
- Ernest Just (Marine biology)
- John James Audubon (Birdlife)

Our Growing Bodies: —
- Charles Drew (Blood-hematology)
- Percy Julian (Chemistry)
- Theodore K. Lawless (Dermatology)
- Daniel Hale Williams (Open heart surgery)

Air, Water, and Weather: —
- Benjamin Banneker (Published an almanac, annually)

The Solar System: — Ancient Egyptians:
Benjamin Banneker (Astronomy)

Matter and Energy: — Ancient Egyptians:
Elijah McCoy (Automatic lubricator)
Granville Woods (Railway telegraphy)
Lewis Latimer (Electric lamp)

Pupils may be guided to select a field of interest to themselves in which an Afro-American scientist has made a contribution. Pupils may also be assigned to find out in how many ways the scientific creations of the Afro-American have improved the common life of all.

TECHNOLOGY

America is an industrial, technical society. This is an outstanding feature of American life known throughout the world. Although present-day contributions to technology may be known to some extent by the pupil, little, if any, consideration has been given to the era prior to the 20th century.

Afro-American Inventions of
Interest to School Age Children —

(extracted from a listing of 341 inventions — 1871 to 1900)

Name of Inventor	Name of Invention	Year of Invention
Allen, C. W.	Self-Leveling Table	1898
Allen, J. B.	Clothes-Line Support	1895
Ashbourne, A. P.	Process for Preparing Coconut for Domestic Use	1875
	Biscuit Cutter	1875
	Refining Coconut Oil	1880
Bailey, L. C.	Combined Truss and Bandage	1883
	Folding Bed	1899
Bailiff, C. O.	Shampoo Headrest	1898
Beard, A. J.	Rotary Engine	1892
	Car-Coupler	1897
Becket, G. E.	Letterbox	1892
Bell, L.	Dough Kneader	1872
Benjamin, Miss M.E.	Gong and Signal Chairs for Hotels	1888
Binga, M. W.	Street Sprinkling Apparatus	1879
Blackburn, A. B.	Railway Signal	1888
Blair, Henry	Corn Planter	1834
Boone, Sarah	Ironing Board	1892
Bowman, H. A.	Making Flags	1892
Brooks, C. B.	Punching Machine	1893
	Streetsweepers	1896
Brown, Henry	Receptacle for Storing and Preserving Papers	1886
Brown, L. F.	Bridle Bit	1892
Brown, I timer	Water Closets for Railway Cars	1894
Brown, O. E.	Horseshoe	1892
Johnson, W.	Eggbeater	1884
Jones & Long	Caps for Bottles	1898
Lavalette, W. A.	Printing Press	1878
Lee, J.	Kneading Machine	1894
Lewis, Al L.	Window Cleaner	1892
Love, J. L.	Pencil Sharpener	1897
Matzelinger, J. E.	Shoe Lasting Machine	1891
McCoy, E.	Lubricator for Steam Engines	1872
	Drip Cup	1891
Miles, A.	Elevator	1887
Murray, G. W.	Planter and Fertilizer Distributor Reaper	1894
Nash, H. H.	Life Preserving Stool	1875
Nichols & Latimer, Lewis	Electric Lamp	1881

Afro-American Inventions of
Interest to School Age Children —
(cont'd.)

Name of Inventor	Name of Invention	Year of Invention
Nickerson, W. J.	Mandolin and Guitar Attachment for Pianos	1899
Pickering, J. F.	Airship	1900
Polk, A. J.	Bicycle Support	1896
Purdy, W.	Device for Sharpening Edged Tools	1896
Purvis, W. B.	Bag Fastener	1882
	Fountain Pen	1890
	Magnetic Car Balancing Device	1895
	Electric Railway Switch	1897
Ray, L. P.	Dustpan	1897
Reed, J. W.	Dough Kneader and Roller	1884
Rhodes, J. B.	Water Closets	1899
Richardson, A. C.	Insect Destroyer	1899

From the preceding list, it should be clear that the Afro-American played a large role in developing technology in the 19th century.

MUSIC

"JAZZ PLAYER"
Scotland Harris

(Reprint from the book PRINTS BY AMERICAN NEGRO ARTISTS, with permission of the publisher: Cultural Exchange Center, Los Angeles, California.)

The music section is divided into two parts:

African Music
Afro-American Music

AFRICAN MUSIC

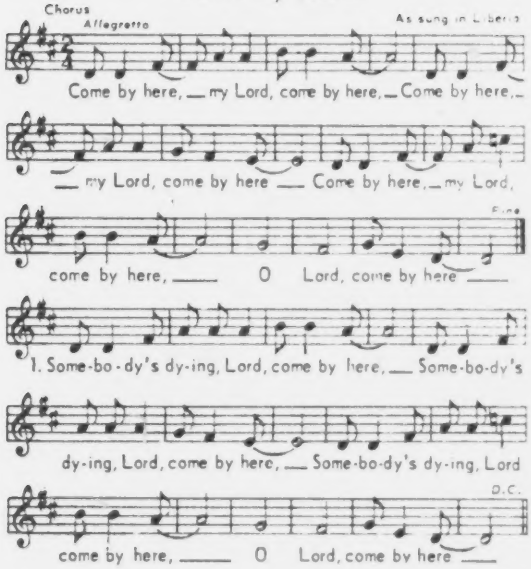
African musical instruments should be identified as to origin and name. The drum is well known, yet the various types of drums are not, and can be introduced easily through pictures in books and cultural excursions. The three major types of African instruments can be presented as:

1. Idiophones (producing sound through their own bodies)
   gongs
   rattles
   castanets
   xylophones
   stick beaters
   maracas (gourds)
2. Membranophones (producing sound when hit or beaten)

   The highly intricate art of rhythm is executed through drums of all types, including some whose names may be familiar:
   conga (played with hands)
   tambour (played with two drumsticks) — double-headed drum
   talking drums of Nigeria include three different kinds and different uses for each one
   (Some drums are shaped like pots, others like goblets, still others like bottles. Drumming is a type of science among the African musicians.)
3. Aerophones (producing sound when blown into)
   flutes
   trumpets
   whistles
4. Chordophones (producing sound when plucked)
   harps
   zithers
   lutes
   lyres
5. Body percussion (where the human body is used as an instrument)

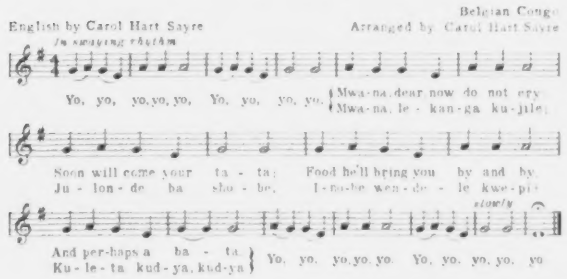
   Below are two body percussion exercises for the teacher to use with the class.
   1. Sing a familiar song. Clap in time. Clap every beat first, then every other beat. Clap only the accented beats next. Develop syncopation. After clapping each of the types of rhythm through an entire verse of your song, divide the class into two or more groups and clap several versions simultaneously.
   2. As you sing, clap hands (count 1), slap chest left (count 2), slap chest right (count 3), and tap open mouth (count 4). Repeat again and again. Increase your speed as you gain skill. Notice changes in voice resonance as you tap your open mouth while singing.

Below are African songs that may be learned by the children.

Come By Here

Chorus
Allegretto
As sung in Liberia
Come by here, my Lord, come by here, Come by here,
my Lord, come by here Come by here, my Lord,
Fine
come by here, O Lord, come by here
1. Some-bo-dy's dy-ing, Lord, come by here, Some-bo-dy's
dy-ing, Lord, come by here, Some-bo-dy's dy-ing, Lord
D.C.
come by here, O Lord, come by here
2. Somebody needs you, Lord,
3. Somebody's praying, Lord,
Sung by R. Van Richards

(From the Oak Publication: WE SHALL OVERCOME. (c) 1963. Oak Publications. Adaptation of traditional song by Members of SNCC. Used by permission.)

CONGO LULLABY


Belgian Congo
English by Carol Hart Sayre
Arranged by Carol Hart Sayre
In swaying rhythm
Yo, yo, yo, yo, yo, Yo, yo, yo, yo, Mwa-na, dear now do not cry
Mwa-na, le - kan-ga ku-jile
Soon will come your ta - ta; Food he'll bring you by and by
Ju - lon - de ba sho - bo, I - no-bo wen - de - le kwe-pi
slowly
And per-haps a ba - ta, Yo, yo, yo, yo, yo, Yo, yo, yo, yo, yo
Ku - le - ta kud - ya, kud-ya

Whatever continent one visits, one finds mothers singing their babies to sleep. This simple lullaby from the Luba tribe of the Belgian Congo is sung by the mothers when tucking their babies under the blankets at night. Here is the meaning of the unfamiliar words: *mu ana*—baby; *tata*—father; *bata*—duck.

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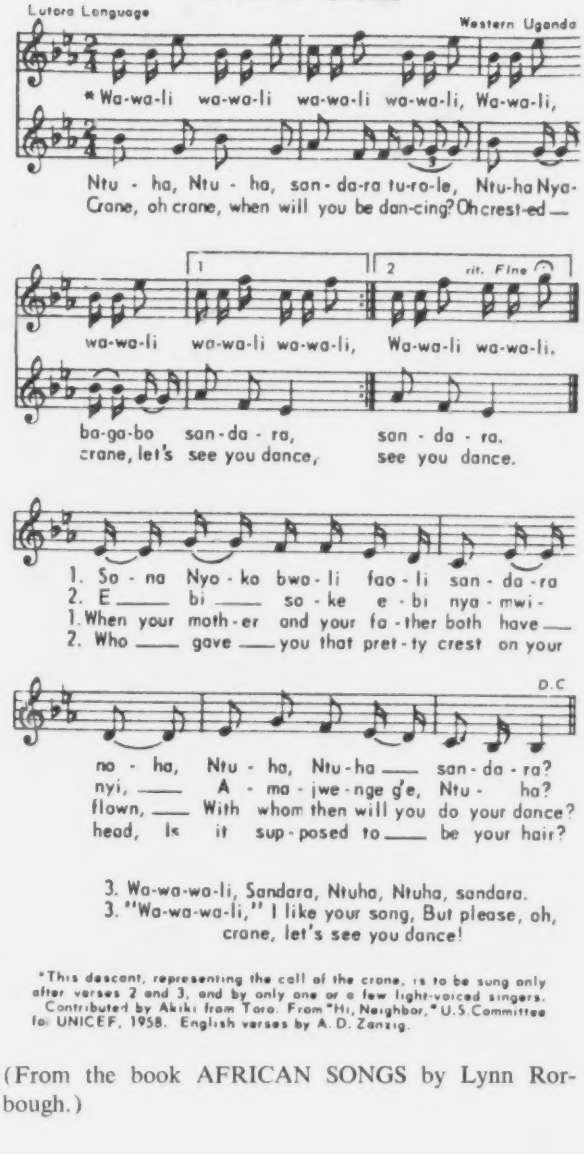
(From THE WHOLE WORLD SINGING compiled by Edith L. Thomas. Friendship Press.)

Crested Crane

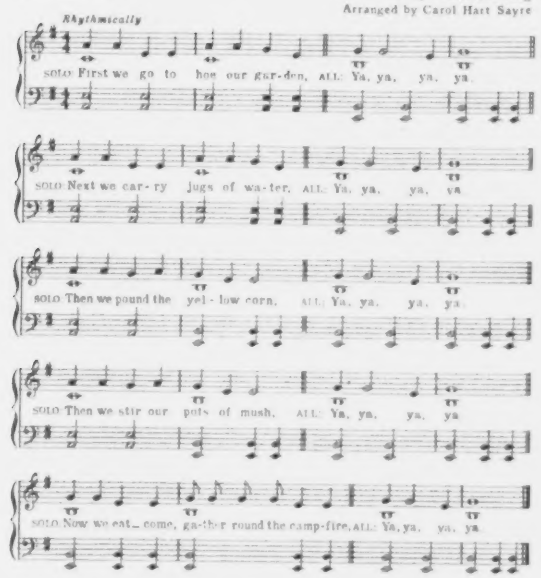

Lutoro Language
Western Uganda
*Wa-wa-li wa-wa-li wa-wa-li wa-wa-li, Wa-wa-li,
Ntu - ha, Ntu - ha, san - da-ra tu-ro-le, Ntu-ha Nya-
Crane, oh crane, when will you be dan-cing? Oh crest-ed
1
2
rit. Fine
wa-wa-li wa-wa-li wa-wa-li, Wa-wa-li wa-wa-li,
ba-ga-bo san-da - ra, san - da - ra.
crane, let's see you dance, see you dance.
1. So - na Nyo - ko bwa - li fao - li san - da - ra
2. E bi so - ke e - bi nya - mwi -
1. When your moth - er and your fa - ther both have
2. Who gave you that pret - ty crest on your
D.C
no - ha, Ntu - ha, Ntu - ha san - da - ra?
nyi, A - ma - jwe - nge g'e, Ntu - ha?
flown, With whom then will you do your dance?
head, Is it sup - posed to be your hair?
3. Wa-wa-wa-li, Sandara, Ntuha, Ntuha, sandara.
3. "Wa-wa-wa-li," I like your song, But please, oh,
crane, let's see you dance!

*This descant, representing the call of the crane, is to be sung only after verses 2 and 3, and by only one or a few light-voiced singers. Contributed by Akiki from Toro. From "Hi, Neighbor," U.S. Committee for UNICEF, 1958. English verses by A. D. Zanzig.

(From the book AFRICAN SONGS by Lynn Rorbough.)

BEFORE DINNER

Carol Hart Sayre

Congo Childrens Song
Arranged by Carol Hart Sayre

Rhythmically
SOLO: First we go to hoe our gar-den, ALL: Ya, ya, ya, ya.
SOLO: Next we car-ry jugs of wa-ter, ALL: Ya, ya, ya, ya
SOLO: Then we pound the yel-low corn, ALL: Ya, ya, ya, ya.
SOLO: Then we stir our pots of mush, ALL: Ya, ya, ya, ya
SOLO: Now we eat— come, ga-ther round the camp-fire, ALL: Ya, ya, ya, ya.

This song from the Lunda tribe of the Belgian Congo describes the duties that the women and girls have in preparing a meal. One girl sings the story, and all the others join in the chorus: "Ya, ya, ya, ya."

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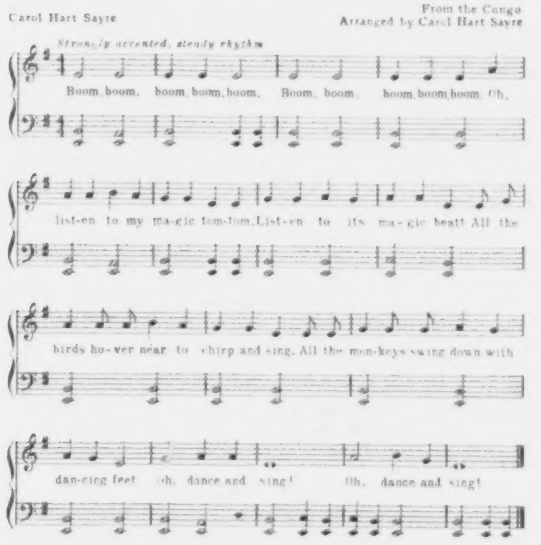
THE MAGIC TOM-TOM

Carol Hart Sayre

From the Congo
Arranged by Carol Hart Sayre

Strongly accented, steady rhythm
Boom, boom, boom, boom, boom. Boom, boom. boom, boom, boom. Oh,
list-en to my ma-gic tom-tom. List-en to its ma-gic beat! All the
birds ho-ver near to chirp and sing. All the mon-keys swing down with
dan-cing feet. Oh, dance and sing! Oh, dance and sing!

The Lunda tribe of the Belgian Congo enjoy a story about a drum that was supposed to be magic because it could answer questions. Really there was a boy inside the drum. The storyteller stops at appropriate places in the story, and this chorus is sung by the listeners.

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AFRO-AMERICAN MUSIC

Music, like art, is everywhere in the African's life. Hence, as the African people traveled or were forcibly taken to various parts of the world, their music was transplanted to the new environment. Today, the entire world enjoys music which grew out of Africa and is now called American Jazz.

African musical instruments which are well known are drums, harp, banjo, bells, castanets, marimba (xylophone), tamborine, maracas (gourds), horns, flutes, gongs, and musical bows.

African music is noted for offbeat phrasing of melodic accent, predominance of percussion, multiple meter, or the use of two or three time signatures at once; the overlapping of call and response and counterpoint is most often present.

******

Out of the oppressive experience of slavery, the Afro-American created the spiritual, the blues, the work song, jazz, and soul music. The Afro-American has found that very much can be stated through new forms of music. The various forms of what has been called Negro music include:

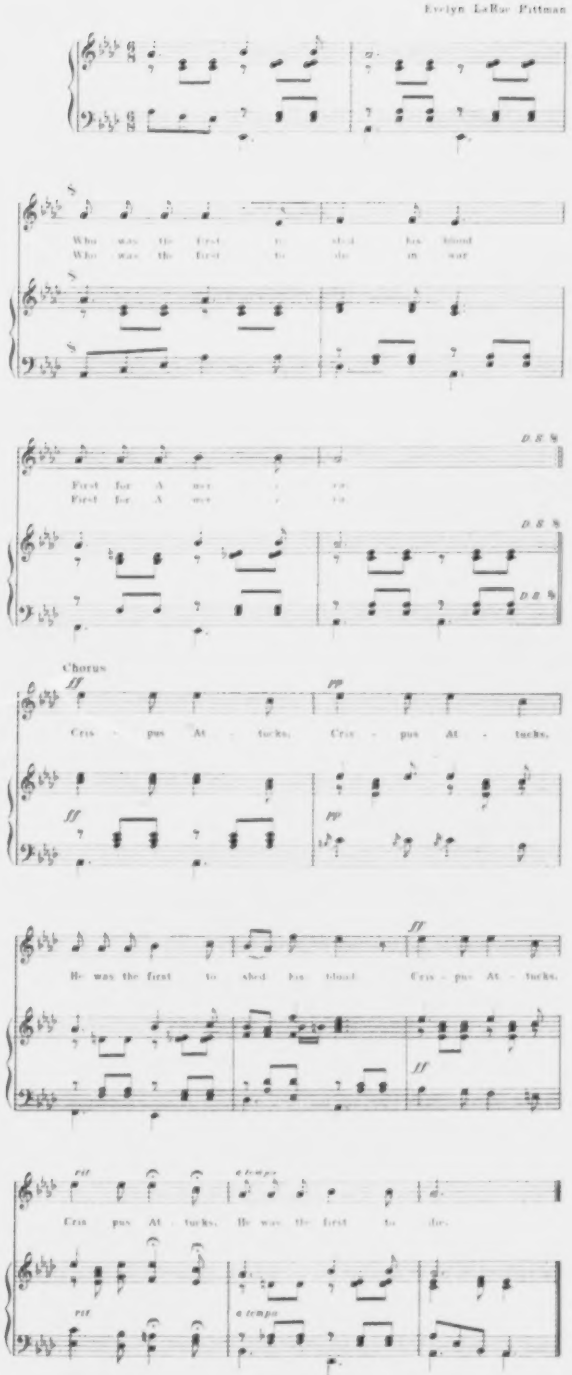
work songs	play songs
hollers	blues
spirituals	jazz
gospels	rock

Additional forms of African music not so well known as African (in origin) are:

tango	cha cha cha
rhumba	beguine
bossa nova	conga
samba	

Pupils may learn the songs on the following pages. They are of several types. Lift Ev'ry Voice and Sing is the official song of the N.A.A.C.P.

Crispus Attucks

BRAVE SOLDIER

Evelyn LaRue Pittman
Who was the first to shed his blood
Who was the first to die in war
First for A mer
First for A mer
D. S. %
Chorus
Cris - pus At - tucks, Cris - pus At - tucks,
He was the first to shed his blood Cris - pus At - tucks,
Cris pus At tucks, He was the first to die.
a tempo

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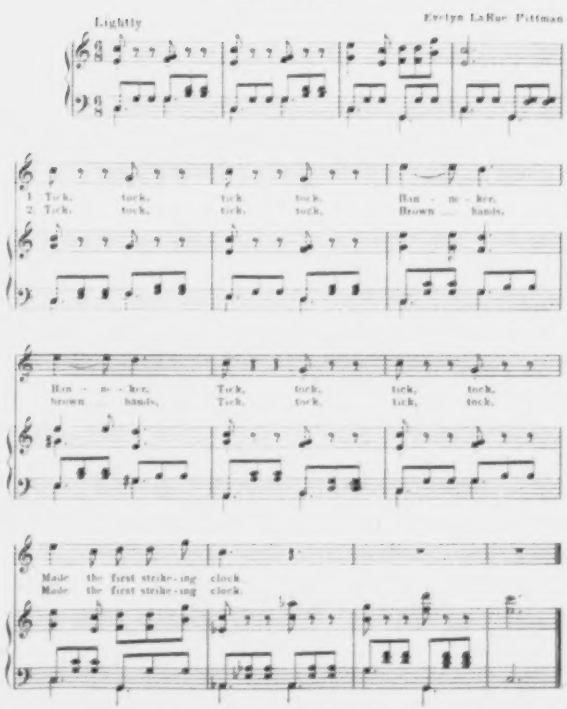
Benjamin Banneker

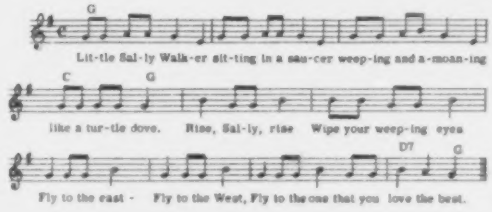
THE CLOCK MAN

Lightly
Evelyn LaRue Pittman
1. Tick, tock, tick tock, Ban - ne - ker,
2. Tick, tock, tick, tock, Brown hands,
Ban - ne - ker, Tick, tock, tick, tock,
brown hands, Tick, tock, tick, tock,
Made the first strike-ing clock.
Made the first strike-ing clock.

(Permission to this was granted by the RICH HERITAGE Company, 12 Edgepark Road, No. White Plains, 10603.)

Little Sally Walker

Now this is another little children's play song. They gonna play and they gonna put one inside of the ring and they all gonna be going around and they all gonna sing. And this one in the ring is sitting down in a chair. They gonna give this one in the chair a hankie. And when they holler "Rise Sally Rise, Wipe your weeping eyes," she gonna rise out of the chair. And when they say "Fly to the east and fly to the west, fly to the one you love the best," she gonna fly and catch one that's going around the ring and catch him by the hand, gonna put him in the ring and he gonna sit down in the chair what Sally got out of. Now here's what they gonna sing while they all go round the ring.

Words and Music by Huddie Ledbetter
Publisher: Folkways Music Publishers, Inc.


G
Lit-tle Sal-ly Walk-er sit-ting in a sau-cer weep-ing and a-moan-ing
C G
like a tur-tle dove. Rise, Sal-ly, rise Wipe your weep-ing eyes
D7 G
Fly to the east - Fly to the West, Fly to the one that you love the best.

Little Jimmy Walker sitting in a saucer,
Weeping and a-moaning like a turtle dove,
Rise Jimmy rise, wipe your weeping eyes
Turn to the east, turn to the west
Turn to the one that you love best

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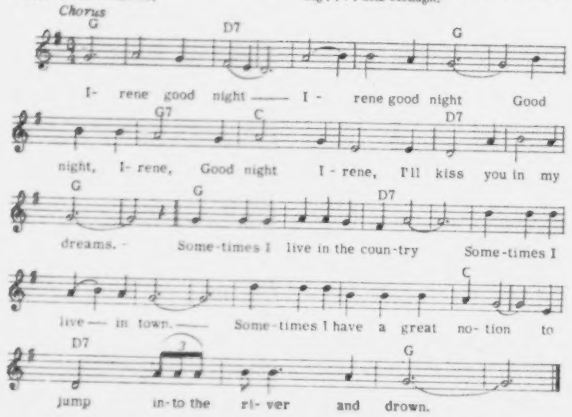
Irene

Words and Music by Huddie Ledbetter and John Lomax
Publisher: Ludlow Music Inc.

And when I come back again, I hope you'll listen to me sing . . . . Irene Goodnight.



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This Little Light Of Mine

Traditional song, new words by Bob Gibson and members of SNCC

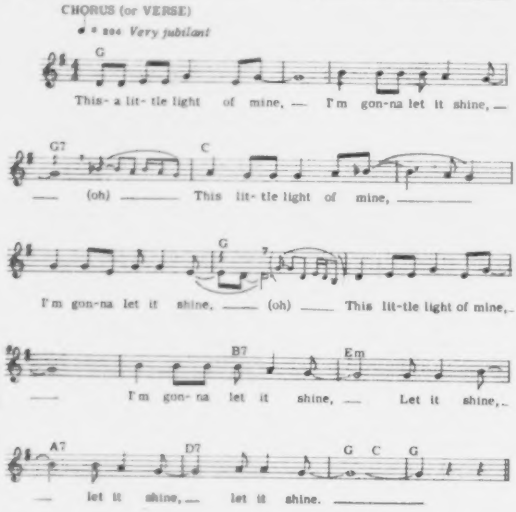
"A song is to be sung. If it remains on the page, it is the same as a new automobile that is bought, placed in the garage and kept there.

"A song is to be sung. One's musical abilities may be limited, but there are no limitations to one's spirit. A musical note is a guide, but it alone does not make a song.

"A song is to be sung. One's musical abilities may be good for citizenship schools, mass meetings, etc.

Some of the songs are to be shouted. Others are to be sung quietly, lived with and allowed to grow within you and with you. A song is to be sung."
— Julius Lester Highlander song book

"I believe that throughout our southland, and in other sections of the nation, too, we have been singing a song."
— Septima Clark - Echo in My Soul


CHORUS (or VERSE)
Very jubilant
G
This- a lit- tle light of mine, — I'm gon-na let it shine, —
G7
C
— (oh) —— This lit- tle light of mine, ——
G
I'm gon-na let it shine, —— (oh) —— This lit-tle light of mine,
B7
Em
— I'm gon- na let it shine, — Let it shine,
A7
D7
G C G
— let it shine, — let it shine. ——

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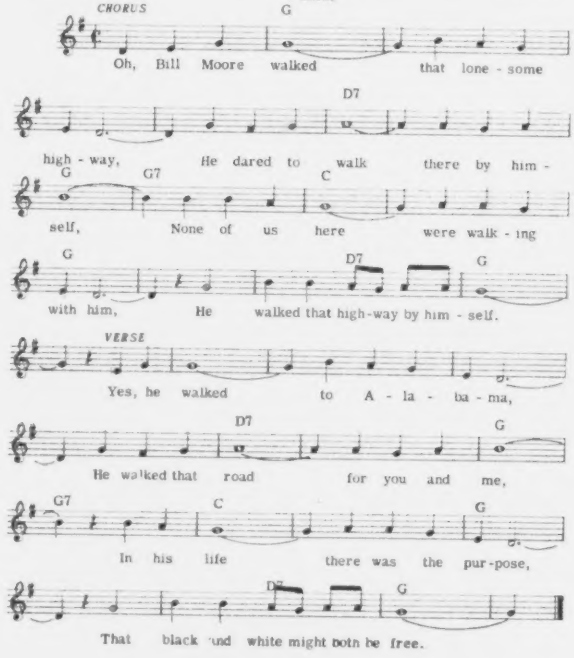
Ballad For Bill Moore

tune: "You've Got To Walk That Lonesome Valley"
words: Don West

On April 24, 1963, a Baltimore postman, CORE member William L. Moore, was shot from behind on U. S. Highway 11 near Gadsden, Alabama. Moore, a native Mississippian, was journeying to present his personal plea for civil rights to Governor Ross Barnett.

Members of SNCC and CORE who later decided to carry through his pilgrimage to Jackson were pelted with rocks and eggs by mobs of hoodlums and then arrested at the Alabama state line by policemen using electric prod poles to force the demonstrators into patrol cars.



Ballad For Bill Moore
(continued)

He walked for peace, he walked for freedom,
He walked for truth, he walked for right
End segregation in this country
Eat at Joe's both black and white.

Each man must walk his lonesome highway
Each must decide it for himself,
No one else can do that for you,
You've got to walk there by yourself!

Some day we'll all walk there together
And we'll knock on Freedom's door
And if they ask, who was it sent you,
We'll say a man named William Moore.

He walked for peace, he walked for freedom
He walked for truth, he walked for right,
End segregation in this country
Eat at Joe's, both black and white.

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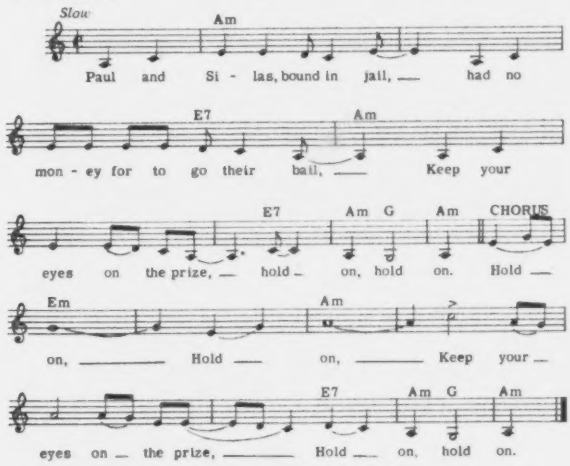
Keep Your Eyes on the Prize

Adaptation of traditional song by Alice Wine and members of SNCC

This is a song that has been through every chapter of the movement. The words "keep your eyes on the prize" (replacing the more common "keep your hand on the plow") came from Alice Wine, one of the first proud products of voter education schools — on Johns Island, South Carolina in 1956.

The song had meaning for the sit-in students who were the first to be 'bound in jail' for long periods of time. It went with the Freedom Riders to Jackson and into Parchman, and then on to Albany and all of the many other areas of struggle.

Slow
Am
Paul and Si - las, bound in jail, — had no
E7 Am
mon - ey for to go their bail, — Keep your
E7 Am G Am CHORUS
eyes on the prize, — hold — on, hold on. Hold —
Em Am
on, — Hold — on, — Keep your —
E7 Am G Am
eyes on — the prize, — Hold — on, hold on.

Paul and Silas begin to shout, the jail door opened and they walked on out.
Keep your eyes on the prize, hold on.

Freedom's name is mighty sweet, soon one day we're gonna meet.

Got my hand on the Gospel plow, I wouldn't take nothing for my journey now.

The only chain that a man can stand, is that chain of hand in hand.

The only thing we did wrong, stayed in the wilderness a day too long.

But the one thing we did right, was the day we started to fight.

We're gonna board that big Greyhound, carryin' love from town to town.

We're gonna ride for civil rights, we're gonna ride both black and white.

We've met jail and violence too, but God's love has seen us through.

Haven't been to heaven but I've been told, streets up there are paved with gold.

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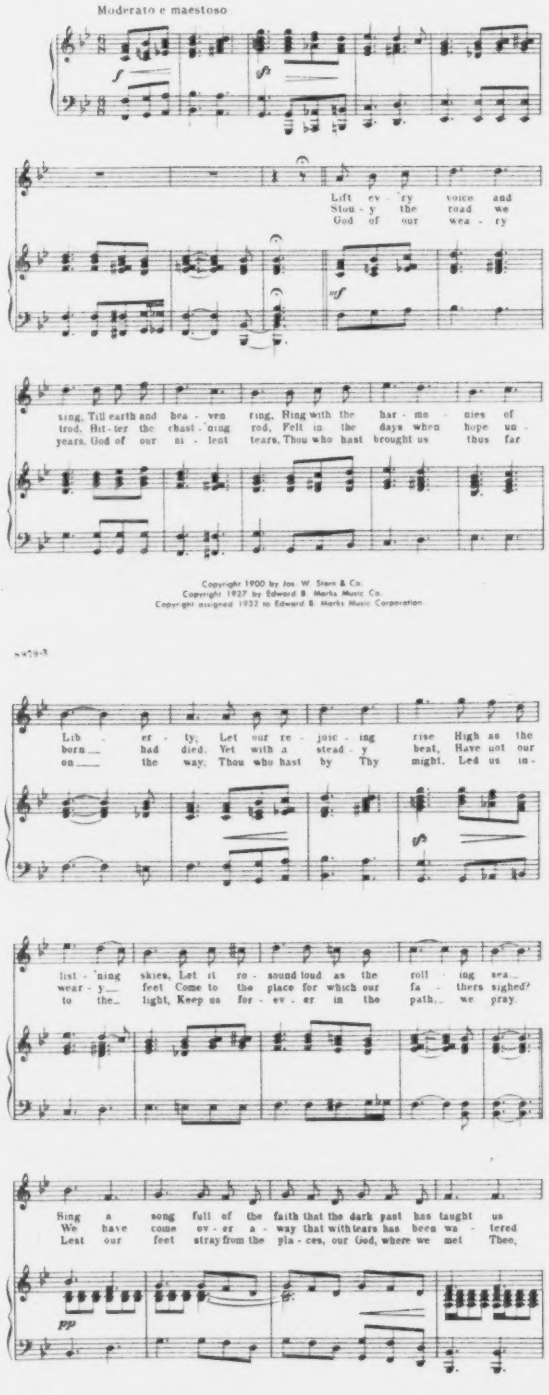
Lift Ev'ry Voice and Sing

Words by JAMES WELDON JOHNSON

Music by J. ROSAMOND JOHNSON

Moderato e maestoso
Lift ev - 'ry voice and
Sing, Till earth and hea - ven ring, Ring with the har - mo - nies of
trod, Hit - ter the chast - 'ning rod, Felt in the days when hope un -
years, God of our si - lent tears, Thou who hast brought us thus far
Lib - er - ty, Let our re - joic - ing rise High as the
born — had died, Yet with a stead - y beat, Have not our
on — the way, Thou who hast by Thy might, Led us in -
list - 'ning skies, Let it re - sound loud as the roll - ing sea —
wear - y — feet Come to the place for which our fa - thers sighed?
to the — light, Keep us for - ev - er in the path, — we pray.
Sing a song full of the faith that the dark past has taught us
We have come ov - er a - way that with tears has been wa - tered
Lest our feet stray from the pla - ces, our God, where we met Thee,

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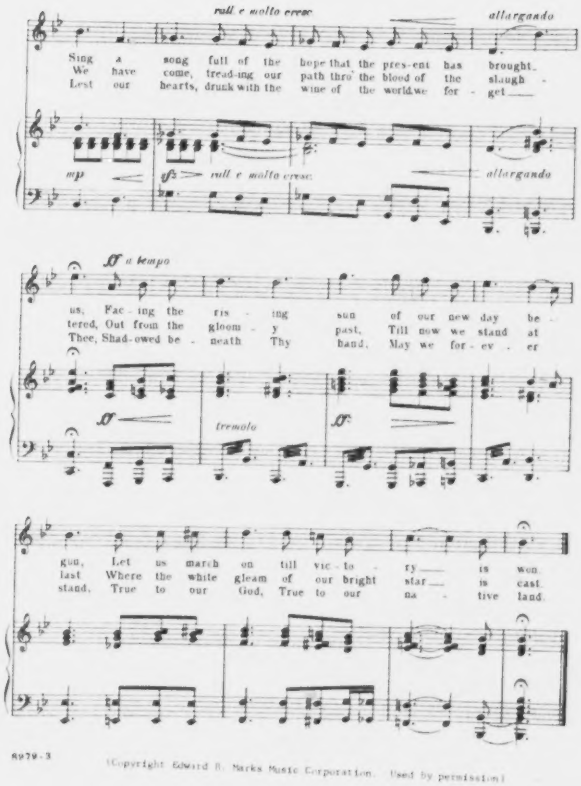
rall. e molto cresc
allargando
Sing a song full of the hope that the pres-ent has brought.
We have come, tread-ing our path thro' the blood of the slaugh -
Lest our hearts, drunk with the wine of the world we for - get
mp
ff
rall. e molto cresc
allargando
ff a tempo
us, Fac - ing the ris - ing sun of our new day be -
tered, Out from the gloom - y past, Till now we stand at
Thee, Shad-owed be - neath Thy hand, May we for-ev - er
ff
tremolo
ff
gun, Let us march on till vic - to - ry is won.
last Where the white gleam of our bright star is cast
stand, True to our God, True to our na - tive land.
8979-3
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"BLACK DIAMOND"
Geraldine McCullough

(Reprint from the book PRINTS BY THE AMERICAN NEGRO ARTISTS, with permission of the publisher: Cultural Exchange Center, Los Angeles, California.)

ARTS AND CRAFTS

BULLETIN BOARD IDEAS — SUITABLE GRADE LEVELS K–2

Arts and Crafts in Relation to Modern American Fabric Designs

In kindergarten, first, and second grade, pupils learn readily and easily through esthetic expression. Uninhibited young children internalize images, ideas, and concepts which are everlasting through life. Hence, this particular project has proven excellent with young boys and girls alike.

One week prior to United Nations Week is suggested as the time for introducing the activity. The project, including the culminating activity of creating a bulletin board, lasts approximately 2 weeks.

Materials needed:

Scraps of geometric patterns (readily available at present; African prints are in vogue throughout the U.S.A.)

9 × 12 construction paper

Crayons

Pictures of African ladies dressed in various countries' national dress, or dolls so dressed

The children's examples of work done with African designs should be replaced with various African designs and instructions on how to employ them.

Modern art was inspired by African art. Picasso and others borrowed the ideas of the West African artists and brought to Europe and America a new form of expression — Cubism. Basic geometric forms, startling combinations of colors, and vivid shades of every color have cultural value for the African people. During the mid-1960's, American dress designs for women were dominated by the African influence.

Pupils may create designs through painting or crayoning, using the basic geometric patterns which include the triangle, the circle, the square, and the rectangle. The herringbone is another basic African design.

In metropolitan areas across the country there are museums to be visited which include the works of African and Afro-American artists. Pupils may visit them while on vacation around the country, and during the school year under the guidance of the teacher.

Afro-American artists' names which should be known to the pupils include:

Henry Oswald Tanner (19th-century genius)
John James Audubon (birdlife)
Charles White (black and white prints)
Inge Hardison (sculptor)
George Washington Carver (oil paintings)
Margaret T. Burroughs (woodcuts)
Geraldine McCullough (metal sculpture)
Roy DeCaravd (photographic artistry)
E. Simms Campbell — (cartoons)
Augusta Savage — (sculpture)
Romare Bearden — (illustrations)
Aaron Douglas — (murals, illustrations)
James Porter — (oil paintings)

Artists are often persons of many talents. For example, George Washington Carver was a great painter, and Margaret Taylor Burroughs is an author of note as well as an artist.

The use of trash materials was pioneered by a lady named Charles Rosenburg Foster, known as The Trash Craft Queen. She began working with trash materials while teaching in a Chicago high school. During the depression days, she took whatever leftover materials were on hand and created pictures from them. She began teaching her pupils the art. Mrs. Eleanor Roosevelt was one of the admirers of Charles Foster's work.

Pupils may work with trash materials brought from home or discarded within the classroom.

Several activities lend themselves to including African culture and Afro-American history within the regular teaching [illegible]ne. Here are some basic ideas upon which the teacher may build more and extended activities:

Make John Henry's hammer. Use cardboard or oaktag.
Create African dolls; dress them like models provided through pictures.
Draw African patterns through use of basic geometric shapes — the circle, rectangle, square, triangle.
Paint African patterns at the easel. As in drawing, the design is repeated over and over; thus the finished product resembles African art.
Paint or draw scenes from films or filmstrips seen.

Paint or draw or make out of clay, scenes, personalities, or designs.

Plan for an Africa Day class party, make herringbone borders out of red, yellow, and green for the classroom, African flags for U.N. members, and attempt to create out of clay some African sculpturing.

Draw or make out of collage materials scenes from the current civil rights struggle, drawing from television or newspapers.

Create through art the kind of America they would like to make.

Art in Africa is everywhere. Art is interwoven in every phase of life activity and preparation for death. The Nok culture of 100 B.C. (Nigerian region) created beautiful sculpturing in terra cotta. The people of the Congo embroidered in raffia. The Hausa people of Nigeria created extravagant geometric embroideries. The Yoruba and Dahomey civilizations created beautiful wall sculptures. Everyday articles of household use were greatly embellished with details of beauty. The City of Ife and the Kingdom of Benin left cast bronze artifacts of world renown.

The use of basic geometric patterns is continental from the ancient Egyptian to the Zulu to the Ghana of today. Huge art monuments are being found currently by archeologists who seek to find their meaning. Prior to the intrusion by the European, the African religions included forces or spirits left by God (when He departed from the earth) within objects; hence, much art had a great spiritual element.

Modern art was influenced by the art of West Africa. Pupils may collect pictures of African art from magazines and newspapers and place them in a scrapbook as an activity. This is an interesting on-going project which helps the pupil to understand how cultural aspects are transferred or borrowed from one area of the world to another. It encourages appreciation for art forms.

With the aid of the Hi, Neighbor books the pupils can be introduced to several African patterns representing eight countries.

Note: Teacher should bring in African cloth or items of art so the children can see how the basic geometric shapes are used.

PHYSICAL ACTIVITIES

Several excellent body percussion exercises are found in the book Musical Instruments of Africa (listed in the in the bibliography) which provide the teacher with either classroom or outdoor physical activities of African origin.

****

Games from Africa can be found in the book, Children's Games From Many Lands (listed in the bibliography).

Here are two excellent games:

Booko, or Onide Comes
from Nigeria

5–20 players, boys and girls, 6–10 years, indoors or out of doors

The leader holds a small stone in his hand. Another child runs and hides, and the remaining children sit on the ground and hold out both their hands. As the leader goes by them, he touches each hand with the stone. Secretly he places it in one hand. Meanwhile all the children sing:

Onide comes,
Saworo, Onide comes,
All right! Onide
Come and inspect us.

When they come to the end of the song, the child who is hiding comes out and tries to find which player has the stone. He has three guesses. If he is successful in finding the stone, he takes his place with the group and the child who had the stone goes and hides. Then the game proceeds as before. If the player is not successful in three guesses, the group takes hold of him and ridicules him. If the player is a boy, then they put him on the ground. This child does not get angry, but laughs with the others. The Yoruba children are not easily offended, and they enter heartily into the fun, even if the joke is on themselves.

Handclapping Game

10–30 players, 8–14 years, indoors or out-of-doors

(Similar to Simon Says)

The players form two parallel lines, facing each other. The first player in one of the lines becomes the leader. The leader and the player opposite him hold their arms up in the air. The leader quickly brings his down, clapping his hands together, and throws out one hand, left or right as he wishes. The one opposite must follow his movements simultaneously and throw out his hand to match the first. If he throws out the left and the leader the right, or vice versa, he is "wounded" and drops to the end of the line, the player next to him taking his place. If he throws out the proper hand, then the leader is "wounded." Anyone "wounded" three times is "dead." When the leader of one side is "dead," his opponent becomes leader. The game continues until all but one are "dead." This game is played in various forms in many parts of Africa.

Active Games:

The Hen and the Leopard (from the Cameroon)
Antelope in the Net (from the Congo)
It (Congo, Ghana)
The Hawk (Ghana, Togo)
Jumping Game (Liberia)
Onide Comes (Nigeria)
Hopscotch (West Africa and America)

The above may be found in Children's Games From Many Lands by Nina Millen, Friendship Press, New York, 1965.

Song-Plays:

Little Sally Walker
Bon Ton
Peter Rabbit
Li'l Liza Jane
Willowbee
Shake Hands, Mary
That's A Mighty Pretty Motion

The above are to be found in Play Songs of the Deep South by Altona-Trent-Johns, Associated Publishers, Washington, D.C., 1944.

Additional popular song-plays are:

Skip to My Lou
Shoo-Fly

Dances of African origin are the following:

Samba	Juba
Bossa Nova	Malaguena
Tango	Cha-Cha
"Morris"	Calypso
Rhumba	Black Bottom
Ring Dance	Cakewalk
Charleston	Buzzard Lope
Calenda	

****

Pupils will enjoy learning the body percussion exercise introduced by Michael Olatunji. It is an African form of music which makes use of the body as the instrument.

Sit on a chair. Slap both knees simultaneously (count 1), clap hands (count 2), stamp both feet while making percussive sounds with your mouth (count 3, count 4). When you can do this capably, double the speed and the actions — slap knees twice as fast (count 1 and), clap hands twice (count 2 and), etc. Devise new combinations in this sitting position.

Stamp your feet, changing the rhythm from time to time. Add clapping in a different rhythm. Then add tongue clacking. Later, imitate drums, rattles, and other instruments, with mouth sounds.

Games from Africa can be found in the Hi, Neighbor series and in Children's Games From Many Lands.

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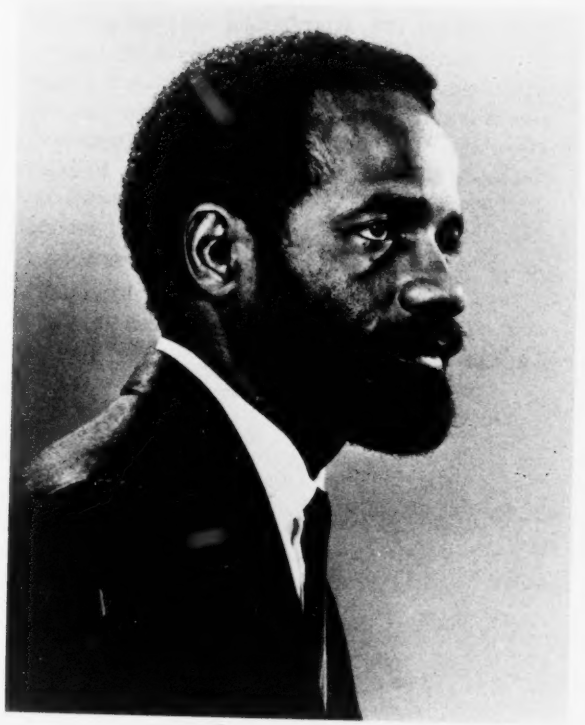
Pupils in the middle grades are often intensely interested in learning about professional players in various fields of athletic accomplishment. There are some good books about Afro-American athletes, excellent magazine articles from time to time about outstanding African athletes, particularly during the time of the Olympic games. Reading and discussing these persons and their lives is inspirational for all pupils and can be correlated with the physical activities program.

The success stories of the Afro-American in current sports are fairly well known. What is not well known and is needed to be known is the fact that the Afro-American has been denied the opportunity to compete in sports, to join athletic clubs, to belong to sporting clubs. Hence, the lack of his renown in areas other than basketball, track, baseball, and football are due to systematic and purposeful discrimination.

Pupils should have the opportunity to comprehend what this denial of opportunity means to the Afro-American youth.

Bibliography Appendix A:



Lerone Bennett, senior editor,
Ebony Magazine

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Achebe, Chinua	Chike and the River. New York, Cambridge University Press, 1966	K–4	Storybook-African
Adams, Russell	Great Negroes, Past & Present. Chicago, Ill., Afro-Am. Publ., 1963	6–8	Biography-African & American
Allen, James E.	The Negro in New York. New York, Exposition Press, 1964	6–8	Biographical Vignettes-American
Anderson, Marian	My Lord, What a Morning. New York, The Viking Press, 1956	upper 6–9	Autobiography American
Appiah, Peggy	Ananse, The Spider. New York, Pantheon Books, 1966	5–8	Folklore-African

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Bailey School Children	Dear Dr. King. New York, Buckingham Ent., 1968	5–6	Tribute to a martyred American
Bontemps, Arna	American Negro Poetry. New York, Hill & Wang, 1963	3–adult	Poetry-American
———	Golden Slippers. New York, Harper & Row, 1941	3–8	Poetry-American
———	The Story of the Negro. New York, Alfred A. Knopf, 1948	6–8	History-African & American
Borland, K. Speicher, H.	Phillis Wheatley. New York, The Bobbs Merrill Co., 1968	4–5	Biography-American
Brooks, Gwendolyn	Bronzeville Boys and Girls. New York, Harper Brothers & Row, 1956	K–6	Poetry-American
Burroughs, Margaret T.	Whip Me, Whop Me Pudding. Chicago, Ill., Museum of African-American History, 1966	K–4	Folk Stories-American
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Carawan, G. C. & Yellin, R.	Ain't You Got A Right to the Tree of Life? New York, Simon & Schuster, 1966	6–9	Civil rights slant with culture of rural south-American
Chambers, Lucille	Negro Pioneers. New York, C. & S. Ventures, 1965	3–5	Biography-American
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Fax, Elton C.	West African Vignettes. New York, American Society of African Culture, 1963	3–8	Culture, African
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Foner, Philip S.	Frederick Douglass, Selections From His Writings, New York, International Publishers Company, Inc., 1945	6–9	Civil rights essays-American
Giles, Lucille	Color Me Brown. Chicago, Ill., Johnson Pub. Co., 1967	K–2	Biography-American
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Negro Heritage	Box 1057 Washington, D.C. 20013
Negro History Bulletin	Associated Publishers 1538 Ninth St., NW. Washington, D.C. 20001
Phylon	Atlanta University 223 Chestnut St., SW. Atlanta, Ga. 30314

FILMS 16 mm.

Bailey Films
6509 De Longpre Ave.
Hollywood, Calif. 90028

"The Negro American." Has very minor flaws which do not take away from its overall historical message or from the vital human relations issue of the current social scene

"W. C. Handy." Humanizes the musician, tells his life, and of the unfolding of American blues and jazz

"Booker T. Washington." Humanizes the pioneer of industrial education in America

Encyclopedia Britannica
425 North Michigan Ave.
Chicago, Ill. 60611

"What Color Are You?" A superior film for all ages

Film Associates of California
115–59 Santa Monica Blvd.
Los Angeles, Calif. 90025

"Discovering the Music of Africa." Historic, yet current, for all ages

"Paul Laurence Dunbar." Humanizes the poet; brings his life into perspective of the time in which he lived and of today

FILMSTRIPS

Bailey Films
6509 De Longpre Ave.
Hollywood, Calif. 90028

"Nigeria: What You Would See There." Good unbiased presentation. Nigeria is the ancestral homeland of the majority of Afro-American people. 2 filmstrips with records, color

Bowmar Records, Inc.
622 Rodier Dr.
Glendale, Calif. 91201

"Folk Songs of Africa." Excellent. Includes words and music for pupils to learn and sing along. Color, with record.

Buckingham Enterprises, Inc.
160–08 Jamaica Ave.
Jamaica, N.Y. 11432

"Survey of Afro-American History — 1619 to 1865." Stark reality; historically accurate. Black and white. Teacher's manual for script reading.

Film Associates
11559 Santa Monica Blvd.
Los Angeles, Calif. 90025

Biographies: Dr. Ralph Bunch, General Benjamin Davis, Jr., Judge Thurgood Marshall, A. Philip Randolph. Color. With record and reading script

Friendship Press
475 Riverside Dr.
New York, N.Y. 10027

"Crescendo." History of the 20th-century racial strife, well done. Color, with record and teacher's manual.

Negro History Associates
51 Herkimer St.
Brooklyn, N.Y. 11216

"Anti-Slavery Coins," "The Doctor Is a Lady," "The Story of Lewis Latimer." All well documented and historically accurate. Color, with reading script.

"Early American Inventors." The true record of important industrial inventions — interracial.

"Revolutionary Period, 1770–1790." The true, integrated record of this historical period presented factually. Color, filmstrip, no record, teacher's reading script.

Society for Visual Education, Inc.
1345 Diversey Parkway
Chicago, Ill. 60614

Biographies: Mary McLeod Bethune, Benjamin Banneker, George Washington Carver, Frederick Douglass, Robert Smalls, Harriet Tubman. Color. With records and reading script.

"The Reverend Dr. Martin Luther King, Jr." His life, his death, his message

"Robert and His Family" (a series of four filmstrips)

1. Robert's Family at Home
2. Robert's Family and Their Neighbors
3. Robert Goes Shopping
4. Robert and Father Visit the Zoo

Value of Series: Humanizes the Afro-American family, affords opportunities for classroom discussion of race relations, also useful for other areas of curriculum. Warm, filled with humor, children enjoy. Color, sound filmstrip with record and reading script.

TRANSPARENCIES

Afro-Am Publishing Company, Inc.
1727 South Indiana Ave.
Chicago, Ill. 60616

Large drawings of prominent persons with descriptive paragraph.

Hammond, Inc.
Maplewood, N.J. 07040

Maps of Africa, set of maps.

REXOGRAPH MATERIAL

Continental Press
Elizabethtown, Pa. 17022

"Grade Six — Africa." (Nearly all are usable, teacher may omit those which stress the role of the missionary)

RECORDS

Folkways/Scholastic

		Grade Level
FC 7003	1, 2, 3, and a Zing, Zing, Zing. Ella Jenkins	K–2
FC 7665	Play Your Instruments and Make A Pretty Sound. Ella Jenkins	K–2
FC 7664	You'll Sing A Song and I'll Sing A Song. Ella Jenkins	K–2
FC 7057	Rhythm and Game Songs for the Little Ones. Ella Jenkins	K–2
FC 7654	American Negro Folk and Work Song Rhythms. Ella Jenkins	3–6
FC 7652	This Is Rhythm. Ella Jenkins	3–6
FC 7104	The Dream Keeper and Other Poems by Langston Hughes (read by Langston Hughes)	3–6
CXS 115	The Islanders. Harry Belafonte	3–6
FP 712	The Story of Jazz. Read by Langston Hughes (From the book of the same title by Hughes)	5–6
CC 0615	Demonstration Record. A sampler of 19 separate albums, excerpts provide teacher with an idea of what each record album contains. Send 25¢ to Folkways/Scholastic Records, 906 Sylvan Ave., Englewood Cliffs, N.J. 07632, for a copy of this excellent demonstration record.	5–6
FE 4441	Drums of the Yoruba of Nigeria. Columbia	5–6
CL 1412	Drums of Passion. Olatunji Reprise	5–6

RS 6253 Miriam Makeba in Concert. 5–6
Makeba
Mrs. D. C. Elam, Rt. 2, Box 371 C, Berlin, N.J. 08009

Historical Interpretations of Negro Spirituals. (For mature sixth and up)

UNUSUAL AND USEFUL INEXPENSIVE MATERIALS FOR THE CLASSROOM AND/OR COMMUNITY ACTIVITIES

	Grade Level
The Wright Studio 5264 Brookville Rd. Indianapolis, Ind. 46219	
African napkins, standing figures, etc.	K–6
Harold W. Lang 2008 Essex Ave. Dallas, Tex. 75203	
Four-page chronological sketch 1492–1967	5–6
M. A. Harris, Negro History Associates 51 Herkimer St. Brooklyn, N.Y. 11216	
List of 339 inventions, patent numbers, and dates	4–6
Keg Enterprises 171–15 Jamaica Ave. Jamaica, N.Y. 11432	
Pride and Heritage book covers with pictures, stories	2–6
Guide for Teachers 114–53 207th St. Cambria Heights, N.Y. 11411	
Pride and Heritage bookmarks (for lots above 1,000, contact Keg Enterprises)	3–6
Cooperative Recreation Service, Inc. Radnor Rd. Delaware, Ohio 43015	
Books of games	5–6

SONG BOOKS

	Grade Level
Associated Publishers 1538 Ninth St., NW. Washington, D.C. 20001	
Play Songs of the Deep South by Altona Trent-Johns	K–4
Cooperative Recreation Service, Inc. Radnor Rd. Delaware, Ohio 43015	
African Songs	K–6
Friendship Press 475 Riverside Dr. New York, N.Y. 10027	
The Whole World Singing by Nina Millen	K–6
Guide for Teachers 114–53 207th St. Cambria Heights, N.Y. 11411	
Rich Heritage by Evelyn LaRue Pittman	K–6
Oak Publications 165 West 46th St. New York, N.Y. 10036	
We Shall Overcome	3–6
The Viking Press, Inc. 625 Madison Ave. New York, N.Y. 10022	
The Books of American Negro Spirituals by James Weldon Johnson and J. Rosamond Johnson	5–6

GAMES

	Grade Level
Cooperative Recreation Service, Inc. Radnor Rd. Delaware, Ohio 43015	
Count and Capture (the world's oldest game)	5–6
Friendship Press 475 Riverside Dr. New York, N.Y. 10027	
Children's Games From Many Lands	K–6

DRAMATIC PLAYS

Grade Level

Afro-Am Publishing Company, Inc.
1727 South Indiana Ave.
Chicago, Ill. 60616

The Meeting by Peggy Adams Osborn 5–6

CALENDARS

Association for the Study of Negro Life and History
1538 Ninth St., NW.
Washington, D.C. 20001

Wall Calendar
Month by Month
Facts for Each Day
Interracial and International
No Pictures

Carver Federal Savings and Loan Association
75 West 125th St.
New York, N.Y. 10027

Wall Calendar
Month by Month
Biographies
With Pictures

Guide for Teachers
114–53 207th St.
Cambria Heights, N.Y. 11411

Notebook Calendars
Five Hole Punch
Annotated Showing Major
Contributions To
America

Museum of African-American History
3806 Michigan Ave.
Chicago, Ill. 60653

Wall Calendar
Month by Month
Historical Facts
With Pictures

PICTURES AND CHARTS

Afro-Am Publishing Company, Inc.
1727 South Indiana Ave.
Chicago, Ill. 60616

Large drawings, paragraphs, descriptions
Also, transparencies of same 3–6

Grade Level

Associated Publishers
1538 Ninth St., NW.
Washington, D.C. 20001

Photographs of all sizes, scenes and individuals of historical importance
Over 200 in collection

Africans and Afro-Americans
No printed description on pictures, providing class with opportunity for varied uses 3–6

Buckingham Enterprises, Inc.
160–08 Jamaica Ave.
Jamaica, N.Y. 11432

Large drawings — brief descriptions, large print K–6

Friendship Press
475 Riverside Dr.
New York, N.Y. 10027

Large photographs. No printing
Wall chart of "Twentieth Century Americans of Negro Lineage" by Louise E. Jefferson with story in paragraph form 3–6

Guide for Teachers
114–53 207th St.
Cambria Heights, N.Y. 11411

Wall chart of "Song and Daughters of Africa" by Joan Bacchus Antoine
Important people of the world, with biography in paragraph 3–6

Museum of African-American History
3806 Michigan Ave.
Chicago, Ill. 60653

Prints of various sizes by Margaret T. Burroughs

Thomas Nelson and Sons
Copewood and Davis Sts.
Camden, N.J. 08103

Twelve scenes of African life, 2 x 3 feet

FLAGS

United Nations Book Center
United Nations Plaza

Chart of flags of ALL U.N. member nations
Good for bulletin board in classroom

MAPS

Farrell Lines
1 Whitehall St.
New York, N.Y. 10004
(write for a FREE map of Africa)

Friendship Press
475 Riverside Dr.
New York, N.Y. 10027
(has several types)

Hammond, Inc.
Maplewood, N.J.
(has wall maps and transparencies)

Rand, McNally
124 West Monroe St.
Chicago, Ill.
(has several sizes and globes of various descriptions)

Silver Burdett Company
Morristown, N.J. 07960

MAGAZINES

NEGRO HERITAGE (a magazine-in-brief)
11372 Links Dr.
Reston, Va. 22070

NEGRO HISTORY BULLETIN

Associated Publishers
1538 Ninth St., NW.
Washington, D.C. 20001

PHYLON
Atlanta University
223 Chestnut St., SW.
Atlanta, Ga. 30314

THE AFRICAN OBSERVER
3600 M St., NW.
Washington, D.C. 20002

EBONY
1800 South Michigan Ave.
Chicago, Ill. 60616